

SCHOOL ARTS



DESIGN

60 CENTS

JUNE 1952



Every Other Month the Lily Mills Co. publishes a folder called **PRACTICAL WEAVING SUGGESTIONS FOR THE HANDWEAVER**. Each issue takes up a different weaving project, described and illustrated by a handweaving authority. Such useful handwoven articles as towels, bridge cloths, and bath mats—in a variety of attractive colors and designs are offered in these folders. Written in a relaxed, chatty style the text gives you suggestions if you wish to make your own design for the project and then offers specific directions for selecting colors and doing the handweaving project covered in that issue.

If you would like to receive these bulletins as they are published, write to Eleanor C. Hayes, Hand Weaving Department, Lily Mills Co., Shelby, North Carolina, and ask to be put on her mailing list to receive **PRACTICAL WEAVING SUGGESTIONS**. You'll get some good ideas from these folders. And while you're writing, ask for a copy of the Lily Mills folder **LEARN LOOM WEAVING**. It tells about their hand loom kit designed especially for beginners—offers practical uses for experts, too.

The Indian Arts and Crafts Board in Washington offers you a list of sources of authentic Indian arts and crafts products. Back in 1935 an act of Congress created the Indian Arts and Crafts Board whose function is to promote the economic welfare of the Indian tribes through the development of their arts and crafts. There are on the market today many machine-made imitations of Indian handicrafts. But you are assured of genuine Indian handmade products and you will be helping the Indians, too, when you buy from the list offered by the Indian Arts and Crafts Board.

Many of the sources listed are Indian-owned and Indian-operated; others are directly connected with Indian schools or agencies. In addition to the sources listed on the two mimeographed sheets offered you, Indian crafts may also be obtained from traders' stores located on many reservations, from National Park concessions, and from many of the leading gift shops throughout the country. The list gives a cross section of Indian crafts including the tribes of the Northwest, California, and the Southwest, the Southern tribes and the work of the Plains and Mountain States Indians. Under each state or section is given the items available and the name and address of the shop or school where they may be obtained. For your free copy simply write to Mr. J. Edward Davis, U.S. Department of the Interior, Indian Arts and Crafts Board, Wash-

ington, D. C. and ask for "Sources of Supply for Indian Arts and Crafts Products."

This same source also offers you three, 8-page pamphlets each on a different craft subject relating to the Navaho and Pueblo Indians. The names of these pamphlets are: (1) **NAVAHO INDIAN RUGS**; (2) **SILVER JEWELRY OF THE NAVAHO AND PUEBLO INDIANS**; (3) **POTTERY OF THE PUEBLO INDIANS**. Each of the folders has a map showing the location of the Navaho and Pueblo Indians. In addition, there are introductory notes giving interesting information about the customs and general way of life of the tribes. Following this, there are excellent examples of designs and written material relating to their significance and use by the Indians. These folders, giving authentic information on these three basic Indian crafts, will be of interest and help to you. Write to the Indian Arts and Craft Board for pamphlets covering the subjects you wish.



BOOKS

This column brings to you a cross section of current publications of interest to art and craft teachers.

Order copies of books reviewed from Creative Hands Bookshop, 126 Printers Building, Worcester 8, Mass.

Commercial Art Techniques by S. Ralph Maurello. Tudor Publishing Co., New York City. 126 pages. Size, 8½ by 11 inches. Price, \$3.00 cloth binding; \$1.00 paper binding.

This book gives the methods and procedures used in modern commercial art work. In many ways, it's a course of instruction in basic commercial techniques and media. There are 500 or more drawings and photographs which clearly illustrate steps in producing well designed and salable commercial art work. There is material on pen and pencil techniques, airbrush, layout, lettering, design, types and reproduction, methods in letterpress, photo-offset and gravure printing, to mention part of the contents. You will also find techniques on many other art media used every day by successful commercial artists across the country. For the beginner in the field this book offers a sound basis for advanced work. For the experienced teacher, commercial artist, and allied fields it offers excellent refresher material on modern methods and procedures.

The Artist in Each of Us by Florence Cane. Pantheon Books, Inc., Publishers. 370 pages. Size, 7½ by 10 inches. Price, \$6.50.

The author of this book has devoted twenty-five years of pioneering work in art education. The stimulating results are recorded for your inspiration and guidance in this book. Mrs. Cane gives a careful step-by-step account of her teaching methods, devoted to develop in the pupil an integrated personality. Both the psychological and technical factors of learning and personality growth are treated through a first concept that underlies the author's ability to help the child toward the goal of self-realization. She shows how art brings out and develops the individual and how the awakened spirit in turn creates higher art.

One hundred sixty-six black and white illustrations plus twenty-two in full color show the work of
(Continued on page 9-a)

THE SEARCHLIGHT



SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

A New Idea in Summer Vacations is being offered this year for teachers in Arts and Crafts. Beaver Brook Lodge and Guest Ranch in the fascinating Rockies near Evergreen, Colorado, is opening America's first craft-ranch vacation.

Three hours instruction under qualified teachers each morning is planned with the balance of the day for recreation. Guest lecturers of national prominence will be included.

Beginning July 7 there will be two terms of three weeks each with everything included in one price; board, room, recreation, 15 hours a week school, and materials. To insure personal attention each term is being limited to 25 guest-students.

Both men and women are invited and some facilities are available for married couples. For full information, write to Tom Barber, Director, Beaver Brook Lodge and Guest Ranch, 1050 Pike View St., Denver 15, Colo.

High School Art Instructors and students from all over Iowa held the 22nd Annual Iowa High School Exhibit and companion Art Education Conference on April 26, 1952, at Iowa City, Iowa. The event was sponsored by the School of Fine Arts and the Extension Division of the State University of Iowa. The objective of the exhibit and conference was to share constructive ideas for the enrichment and growth of art programs in Iowa High Schools. Helpful evaluations of work exhibited are recorded and mailed to all participating schools. Student demonstrations of currently challenging projects highlighted the conference. This year's visiting art educator was Dr. F. Louis Hoover, Illinois State Normal University. Guest artist for the 1952 conference was Arnold Blanch.

The Fifth Annual Craftsman's Fair of the Southern Highland Handicraft Guild will be held this summer in Asheville, North Carolina, July 21-25. Artisans by the hundreds, from mountains of eight states, show how handicrafts have been preserved and developed through the centuries—useful and beautiful contributions to a true American culture.

Design Studies in Europe 1952 under the leadership of Prof. Antonin Heythum, Head of the Department of Industrial Design School of Art, College of Fine Arts, Syracuse University are offered to teachers, students and professionals in the fields of art, crafts, design, architecture and engineering. The extensive travel program is complemented by a study period in a Swiss College which is located high in the Alps, in the beautiful Berner Oberland. Studies consist of individually assigned investigations and comparative survey of developments in art, design and
(Continued on page 8-a)

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2-a

ITEMS of INTEREST



A Sample Book of construction paper is yours for the asking through the courtesy of Milton Bradley Company. The complete assortment of intense primary colors plus soft pastels and black and white will be of great help to you in ordering construction paper.

The swatchbook gives you a generous sample of 18 colors plus black and white. In addition to making colorful paper projects you will find this paper equally useful for water color and pen and ink drawings. The specially prepared surface assures top quality results with no fuzzy edges or smudging. It is a heavy 85-pound sulphite paper uniformly high in quality and true in color. You will find this swatchbook, with its rainbow of colors, will suggest many projects and ideas to you. And with it handy in your desk it will be easy to order by simply using the number and name printed on each sheet.

For your free copy of this sample book, simply write to Items of Interest Editor, SCHOOL ARTS Magazine, 126 Printers Building, Worcester 8, Mass., and ask for your free copy of Bull's Eye construction paper samples, before July 31 please.

Delta Brush Mfg. Corp. announces the introduction of Swedish Artist Oil Colors in the United States. Becker's "A" manufactured by A. B. Wilhelm Becker Company of Stockholm, Sweden has been acclaimed by European artists for over forty years. In order to determine the reaction of the American artist, a pre-marketing test was conducted among 356 leading American art authorities. The response was overwhelmingly enthusiastic. The Delta Brush Mfg. Corp. is now inviting American artists (professional and amateur alike) to try Becker's "A" Colors in trial size tubes (contents 10cc) at half price. This trial offer is good for a limited time only. Thereafter, Becker's "A" Colors will be available in studio-size tubes through local art material dealers. For full information write direct to the Delta Brush Mfg. Corp., 119 Bleecker St., New York 12, N. Y.

The Craftint Mfg. Co., Cleveland, Ohio, manufacturers of Commercial Artists' Materials and Drawing Supplies, has just been appointed exclusive National Distributors for Color-Vu Papers. Used extensively for comprehensives, finished art and backgrounds, Color-Vu Papers facilitate color selection for artists, designers, decorators, schools, photographers, and others. They are designed to save time and effort by eliminating color guesswork and color-mixing. Special feature of the Color-Vu line is its full 201 color range that offers a working selection of 24 basic hues with 4 tints and 3 shades of each hue, plus 8 grays and black.

(Continued on page 5-a)

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School Arts, June 1952

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the SOUTHEASTERN ARTS ASSOCIATION held its meeting in Birmingham, Alabama, March 26-29.

These pictures give you glimpses of events and personalities contributing to the success of the convention.

1. Joyner, Beymer, Crimm
2. Krevitsky, Callaway, Goss
3. Van Cise, Boylston
4. Caldwell, Beymer, Ownes
5. Purser, Krevitsky, Randall, Czules, Murphy
6. Burruss, Bottari, Marino-Merlo, Hughes, DiMaggio
7. Bottari, Kennedy, Baldock, Banks
8. Clack, Captain, the Ship
9. Stoddard, Harris, Baldock, Crimm
10. Marino-Merlo, Baldock, Burruss
11. Reed, Clack, Czules
12. Purser, Baldock, Ziegfeld
13. Krevitsky, Elliott, Goss
14. Guthrie, Harris, Goss, Keeton
15. Murphy, Wilson, Purser

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ITEMS OF INTEREST

(Continued from page 2-a)

The Popular Hobby of making rubber molds and casting receives new impetus with the complete new kit for making rubber molds from Sculpture House, 304 West 42nd St., New York City. The Pliatex Mold Rubber Kit allows even the most inexperienced to make their own rubber molds a new easy way. The kit, compactly and attractively packaged contains a half-pint bottle of Pliatex Mold Rubber, paste, filler, casting plaster, separator fluid, dividing brass, a Duron plastic modeling tool, applicator brush and brush cleaner; plus a complete illustrated instruction book. For complete details and prices, write to Sculpture House at the above address.

Albert Kellner, Export Manager of Pemco Corporation, Baltimore, Maryland, was elected president for 1952 of the Baltimore Foreign Trade Forum at a recent meeting of this organization. Pemco Corporation is one of the world's largest producers of porcelain enamel frits, glaze frits, porcelain enamel colors, glaze stains, glass colors and related ceramic materials. Pottery Arts Supply Division of Pemco manufactures a full line of materials for pottery hobbyists, ceramic teachers and commercial potters.

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School Arts, June 1952



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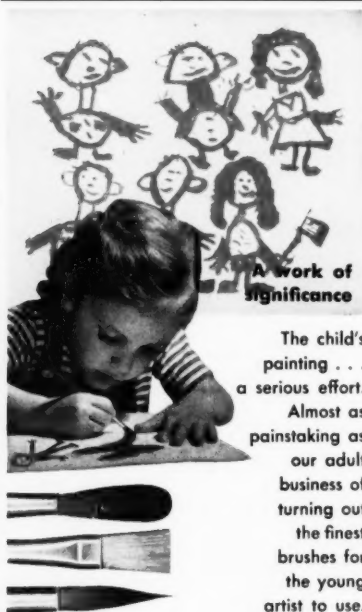
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ITEMS OF INTEREST

(Continued from page 5-a)

For Unique, Artistic Gifts, Jane Griffith Pottery House offers you, through its new catalog, a complete shopping service of gift items.

For several years the original and artistic skill of Jane Griffith has resulted in a successful and growing business in a wide variety of ceramic items. Recently she has added a whole new line of gift items to her business.

The 20-page catalog, just published, illustrates, describes, and prices some of the many gift items that will be of particular interest to art minded people who are looking for just the right gift. Through her experience as a designer and producer of unique ceramic items, Jane Griffith has selected a line of gifts that is in keeping with the high standards of design and workmanship which have always characterized her products. You are sure to find in this catalog many gifts you have had in mind to buy but have been unable to locate in a gift shop. Here is a list that gives you an idea of the variety of items available to you: milk glass, original pottery pieces of all kinds, glassware, black ironware, hand-hooked mats, table linens, salt and pepper shakers, lamp shades, brushes and brooms, leather goods, tinware, woodenware, brassware.

For your copy of this new gift catalog, write to Jane Griffith Pottery House, Oreland, Pennsylvania and enclose 15 cents for handling and postage.

A New Approach to Leathercraft is offered by X-acto Crescent Products Co., Inc. Two new kits now being marketed present the craftsman with advanced projects made up so that any beginner can complete them. In one of the kits, the Leather Desk Set, there are five items: calendar, desk pad, pen stand, memo book and letter opener. The other kit, the Home Utility Set, contains a jewelry box, ash tray and picture frame. Both sets include all necessary materials with the leather precut to exact size and shape. Full and detailed illustrated instructions are provided. See these new kits at your handicraft store or write X-acto Crescent Products Co., 440 Fourth Ave., New York 16, N. Y., for complete details.

Bergen Brush Supplies has recently issued a new catalogue offering a complete line of brushes under the trade name "Beramic" for use in Ceramic and China Painting. Free copies are available upon request. Write to Bergen Brush Supplies, 110 Stuyvesant Ave., Lyndhurst, N. J. for your "Beramic" line catalog.

A Useful Folder on finger painting has just been made available to you by Milton Bradley Company. Printed in full color it gives you information that will be of help in organizing and carrying out finger painting projects. It gives the materials you need, how to prepare them for use, applying the paint, and describes and tells how to use some common strokes. It also gives information on blending colors to create interesting effects, how to add colors as you work, and how in other ways to create varied and interesting finger paint designs and compositions.

For your free copy of this new folder, write to Mr. Robert Barrett, Milton Bradley Company, 74 Park St., Springfield 2, Mass., and ask for a copy of ADVENTURES IN COLOR.

SCHOOL ARTS®

THE ART EDUCATION MAGAZINE

DESIGN ARTICLES



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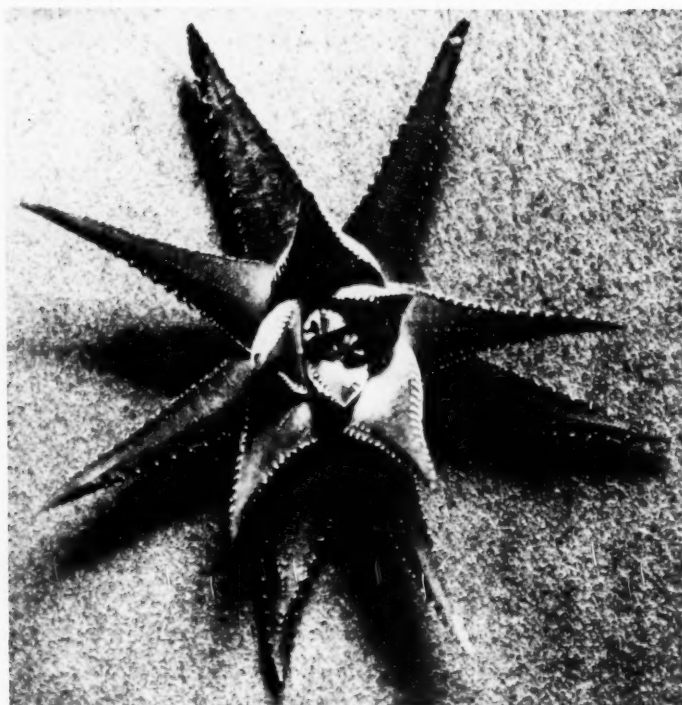
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The plant is a star form. The gradation of leaf sizes sets up a rhythmic, zigzag formation, the direct line of which is a spiral.

NATURE CREATES MOBILES

The basic elements of design—Line, Form, Space, and Texture with their variations through living motion or Growth—create our very existence.

ESTHER deLEMONS MORTON



THE exploration of motion has become a challenging and important factor in the quest for design essentials. The answers to line and form in movement can well be explained through the making and observation of flexible, moving forms which can turn with the breeze, dangle in space, or be rotated by hand to create lines of direction. These animated abstractions can well serve as mannequins for the inspiration of creative motifs and patterns in design. Today such forms, known as mobiles, indicate progress in the research and basic study of design and its functions.

All creations and modifications of Nature are designs of moving, changing forms. Plants, because of slow growth, may appear static but look again and consider. Their stems, leaves, and entire balance are twisting, turning, moving upward and outward lines of mobile action. Imagine the dynamic line which could result, should the line of growth of the star-shaped aloe above

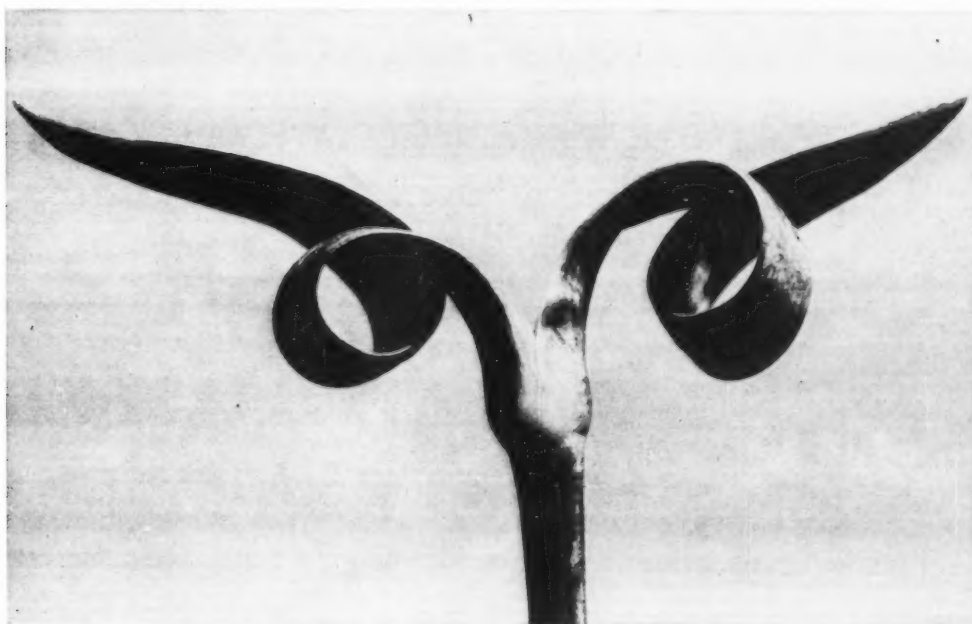
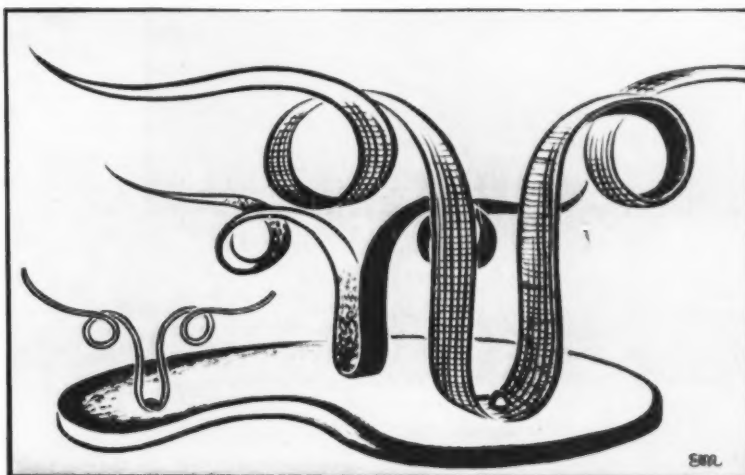
be accelerated. A very slow motion camera would show this exactly as it is for scientific purposes but such a technical record is not essential to the designer who prides himself upon his intellect plus imagination for creative ideas. For the sake of increasing interest, the designer can *infinitely* project his interpretations beyond the realm of realism.

For example, in the sharp, tongue-like forms of the leaves of the aloe one sees flattened, conical shapes with zigzag tooth-like edges of graded texture. Exaggeration of any of these qualities can lead to very interesting decorative results. The unfolding, rotating, and reaching outward motion could be interpreted with a conical spiral

line and unfolding accents of long, pointed forms varying in degree of texture. Space might be accented with wire outlines. Variation in sizes of these forms and spaces will give the large, medium, and small areas necessary for interest and optical balance. A consideration of the balance of the whole mobile and its purpose for hanging or display upon a base will determine the essentials of unity needed for a totally successful decorative result.

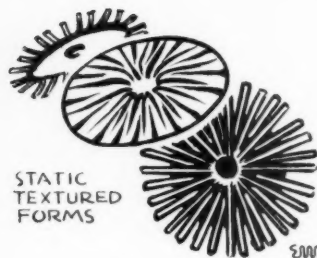
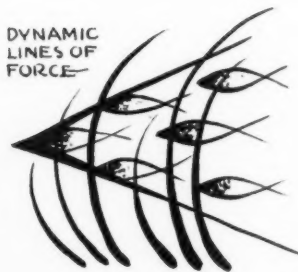
Such third-dimensional experiments offer invigorating creative experiences for the lower grades and become the nucleus of increased research toward design development for the upper levels.

The graceful double turn of the carnation leaves below might convey to the designer the illusion of shimmering, rotating forms poised for flight. Long, tapered pieces of wire screening, lightweight metal and wire could be the mediums—twisted to such a symmetrical turn and held at the base with a brad or small screw allowing these shapes to rotate upon a free-form base of wood or plastic.





DYNAMIC
LINES OF
FORCE



The Hall of Invertebrate Paleontology and the Frederick J. V. Skiff Hall at the Chicago Natural History Museum have dioramas by artist George Marchand which recall Nature's design forms from millions of years ago. In these accurate creations from Nature we see positive examples of the two opposing ruling factors of the universe—Dynamic Force and Static Form, the basis for all design.

The fish above, swimming against the current, set up dynamic lines of opposition depicting swift motion.

Below, the repetition of circular coral forms in many sizes and varied groupings creates a fascinating pattern of static texture.





DESIGNS FROM THE SEA

An Integrated
Unit, Second
Grade Style

ELEANOR HUNGER
THELMA B. HEIDINGER
AURORA, ILLINOIS



WHEN our art teacher came to the second graders' room at Freeman School and saw the fine sea shells and stones which they had collected during the summer, she suggested that we draw some of the interesting things which we had been discussing in connection with our study of the sea. Shells, coral, divers, sunken ships, bathosphere, sharks, turtles, octopus, and jellyfish were drawn. There were enough things to make a complete unit and we were off to a lot of fun. We enjoyed making clay models of divers, fish, and shells; a large papier-mâché fish and a large mural were also made. We even wrote stories and poems and made up our number games, all in "deep-sea language."

THE MURAL: We discussed the things that we would like best to show in our mural, then decided where we would like each part to be placed. Nancy suggested that the bathosphere be put in the middle because it would be the large stand would make a good center-of-interest for the

design. Others suggested that deep-sea divers and octopus could be balanced by placing a shark and a sunken ship on the other side of the picture. The octopus should be happy and smile lazily toward the center of the picture. The real skeleton of a sea horse was brought to class so we could see how to make one in our picture. The children decided that all the other smaller objects could be placed around to fill the remaining spaces.

Four committees proceeded to make the layout with white chalk before we colored the mural. During the coloring we often stopped to talk about the colors to see if we had repeated them throughout the picture and also to see if we had balanced the light and dark colors. Objects which did not show up were outlined with black chalk to make them stand out. When this decorative panel was completed it was hung in the front of the room for all to enjoy. Everyone is satisfied because he had a share in drawing and coloring our mural.



A field trip yielded driftwood, rocks, foxtails, dried dock of a beautiful brown, and green umbrella plant.

NATURE'S DESIGN MATERIALS

SONYA LOFTNESS
CORTE MADERA, CALIFORNIA

THIS is a story about a woman who became a teacher—without intending to! Her name is Katherine Eubanks. Every day, for a long time, Miss Eubanks brought flower arrangements to the school a block from her flower shop because the children loved them. They finally persuaded her to teach them arrangement.

"Flower arrangements are a natural for children," she discovered, and where there are few flowers, children can look for all kinds of things with which to make design studies from nature.

Of course, few things can match the sense of adventure linked with bringing back loot from the countryside, and even when schools are located in communities where all families have gardens, there is an added goal in taking a nature hike to hunt for material to meet a specific idea.

Arrangements of dried grasses, dried leaves, foliage, ferns, mosses, lichens, pebbles, sand and gravel, shells, wood, rocks—can be equally as effective as arrangements of cultivated flowers. All kinds of interesting design problems can be worked out with Nature's material—adventures in texture, color, composition, balance, line, and most stimulating of all, problems in imaginative use of material.

Such materials are unlimited for children. With their unprejudiced eye they can select without hesitation. They have no inhibitions as to use of color, and combined with lack of color fear is the eagerness to create ideas, to use and combine materials which adults would often not even consider. Children like arrangements that tell a story but will just as eagerly work on abstract designs. Ask

the students to choose their subjects before taking a hike, so they can search for material to fit a particular problem.

Arrangements can include any number of ideas: a nature arrangement, copying a section of nature, or a scene from some part of the trip, such as a rock with grasses growing behind it; or a miniature landscape; a Japanese arrangement, making use of the triangular principle of heaven, man, and earth; an arrangement of dried materials; a study to fit a certain space in the home or school; a study in foliage; an arrangement to fit a certain container; an arrangement that is a study in textures; one that will tell a story; an arrangement to complement a certain figurine or object the student might want to include; an arrangement that is humorous; or a study combining wild with cultivated materials.

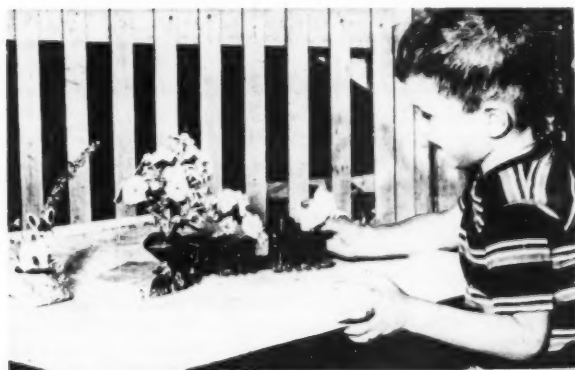
Visual aids will help: photographs of flower arrangements, and an actual demonstration of how to do an arrangement are good prerequisites to the field trip. Show the students the color wheel and discuss related and complementary colors. The principle of subordination holds good in all flower arrangements: use a lot of one color, less of a second, even less of a third—that is, lesser amounts of each color as you add them. Darker colors at the base give weight and balance but can be reversed safely if there is a quantity of flowers at the base. Structure of the arrangement can be two- or three-dimensional. If the arrangement is to stand against a wall, it can be two-dimensional; if it is to be viewed from all sides, it must

be three-dimensional. Containers, bowls, plates, and bases are also a matter for design consideration. To make flowers, grasses, or foliage stay in place, modeling clay, a pin frog, crumpled chicken wire, fern or hedge placed in vertical layers, are all excellent; any material that isn't too coarse but compact enough to hold a stem is practical.

Containers in which to carry materials on the field trip are essential. Fragility of dried materials can be protected in a box or basket. Both dried and fresh materials should be protected from the moisture of hands. If flowers are to be picked, a pail of water into which they can be plunged immediately is the best way to keep them fresh, particularly wild flowers which do not have lasting qualities. If this is impractical, wet newspapers will protect the stems of freshly-picked blooms. When fresh flowers are to be picked, the trip should be taken in the early morning or late afternoon, and flowers put immediately into cold water. Flowers should be kept in water for at least four hours before removing for arrangement.

Follow-ups after the arrangement class may include textile designs of foliage, grasses, and objects from nature; block prints, water colors, or other media of choice.

Arrangements provide for versatile art problems. Miss Eubanks asks, "What more successful carry-over can there be from school to home than design arrangements constructed from resourceful materials?"



The combination of apples and leaves in a Chinese ginger jar, at right, shows an excellent sense of balance for a ten-year-old; the vertical line with use of contrasting forms and textures makes the right-hand arrangement equally successful.



Small children particularly like to do flower arrangements which tell a story. Here the cluster of phlox represents smoke billowing from the engine.

CREATING DESIGN WITH MATERIALS

Wire as the dynamic line for design creates astimulating challenge to individual ingenuity.



A Girl Scout of the fifth grade enjoyed our movie so much that she made a mobile to symbolize the Girl Scout pledges.

MOBILES

... An Interesting Project in Design

THELMA B. HEIDINGER
AURORA, ILLINOIS



AFTER our seventh and eighth grade students at Freeman and Nancy Hill Schools had seen the colored film about "Making a Mobile" they were enthusiastic about trying some mobiles of their own.

Wire was a new design material to them and the teacher thought it would create a challenge to ingenuity and creative thinking. After a discussion of the film they decided upon a few basic points for working, in order to create better designs. They decided that:

... the wire which we had would be more beautiful if it were bent into spiral forms without making sharp bends or angles;

... a mobile should have one center-of-interest or attraction which could be made from any of the scrap materials which were available—such as cork, colored



toothpicks, tin, cut paper, yarn, beads, buttons, tree ornaments, sequins, or plastic foam—anything which the scrap boxes provided;

...a center-of-interest is not enough—a design would look "empty" without other forms placed at proper spaces on the wire to make it "feel" well balanced. Since the excitement of a mobile is created by its moving and turning, the design should be made to look "good" from every direction;

...it would look "good" to repeat the color of the center-of-interest in any of the other forms, thus making the design feel more harmonious and add to its beauty;

...for safety's sake all wire was to be taped at each end to prevent students from being cut, scratched, or jabbed during the process of shaping it.

With these things in mind each one made a few sketches, chose the one he liked best, and proceeded to form his piece of wire. Some hurried to the scrap boxes for pieces of materials to make their objects of interest. We were lucky enough to have some aluminum clothesline wire in 100-foot lengths, and to get about 3 pounds of copper wire from a local news firm. With that, and scraps of wire from an electrical shop, there was enough to go around.

At one school a large overhead steam pipe provided a place to hang the mobiles while they were in process. At the other school we strung stovepipe wire above each row of work tables to make working more convenient.

For a final showing the mobiles were projected in color and shadow patterns against a beaded screen by using two colored spotlights which had several colors of gelatin. By experimenting it was found that by showing two different colors from each spot, the shadow and color effects were fascinating; sometimes very eerie and startling effects were produced.

With the aid of the music director, appropriate "mood" music was played while the designs were slowly turned by the string. Some students stood on chairs in back of the screen and held their designs over the edge while one person stood at each side. Thus it was easy for two or three to change places and keep the show going until all had a chance to show their mobiles. It was such fun that they gave their show to other classes in a darkened room, holding their audience for a 45-minute showing. There were curtain calls to show some of the mobiles over again.

Those who felt that such design abstractions are perhaps only for the art enthusiasts were convinced that making mobiles is a lot of fun and that much can be learned about such things as balance, rhythm, movement, and repetition.

Someone suggested that mobiles could be made for all seasons of the year for home or for window displays. Wouldn't it be fun to make a Halloween mobile? Maybe we will try that next October.

STRING DESIGN

JESSIE TODD
LABORATORY SCHOOL
UNIVERSITY OF CHICAGO

Here we see fourth graders working on string designs. Mitchell on the left is threading her needle. In the foreground you see a curved design in one corner of Mitchell's box.



THE teacher had made some string designs with curves in them. She had made other designs with the string arranged in straight lines and placed them where the children could see them as soon as they entered the art room. As class after class came, the children all said, "Will you show us how to curve the string?"

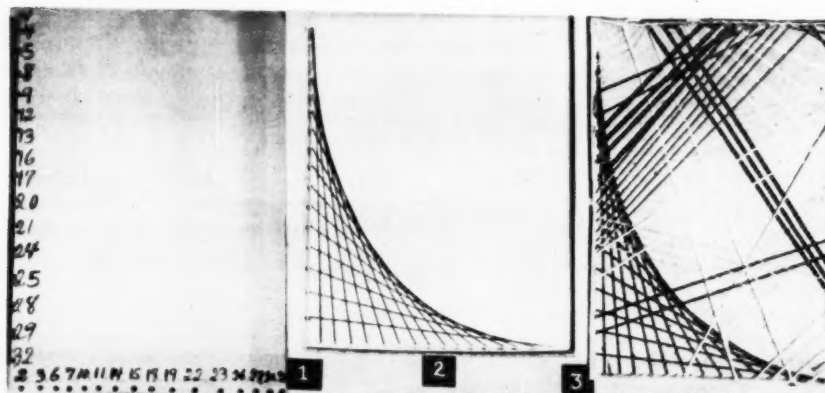
We collected boxes for the string designs. Children brought boxes. Teachers and the bookstore manager gave us their empty boxes. Candy boxes were good. Nancy had a candy box with a striped design. The children liked this kind of box. They thought the stripes helped the string design. Stationery boxes were good. Boxes from frozen vegetables were not good, as they bent easily and the sides did not stay straight.

It was important to have needles with big eyes so that children could thread them without spending too much time. The majority used an ice pick to punch the holes. Some were so eager to begin they didn't wait to use the ice pick but used the ends of pointed scissors—the holes were not as neat as those made with the ice pick.

The teacher explained that the string itself was not curved—it was an optical illusion. She drew a rectangle on a large piece of white paper and made dots on the left side and along the lower edge. (Illustration 1). Then she drew a line with a yardstick from 1 to 2. She drew another line from 3 to 4, another from 5 to 6, etc., until the lines were all drawn. As the teacher kept drawing the lines, the children laughed with satisfaction as it began to look curved. "That's the best thing I've seen," one said.

Illustration 2 shows the order of the path the needle traveled to make the curve. It started at 1 and went to 2. The needle was then on the outside of the box. The needle was pushed into hole 3 and stretched to hole 4. The needle was on the outside of the box again. The needle was punched into hole 5 and stretched over to hole 6, then to 7 and back to 8, over 9, and stretched across to 10, and so on until the corner was finished.

Illustration 3 shows the design finished. String of several thicknesses and of different colors was used.



Three stages in the development of a string design.

One variation of the curved design came about when a child had used up the holes on one side and had five holes left on another side. "Can I put the string back in the same hole where I already have some string?"

The teacher said, "Try any way you like. It will be interesting to see how your design turns out. You'll invent something."

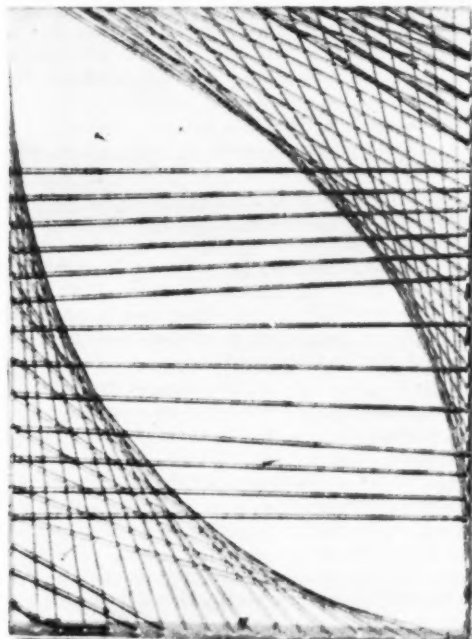
The teacher decided she'd help make the string problem as glamorous as possible. The school had twine of nine colors. The teacher bought warp of orchid, yellow-green, and other lively colors.

Several children pasted black paper in the bottoms of their boxes and used light-colored string for the designs. This was very satisfactory for all of the colored string showed against the black background. One boy painted the inside of his box bright blue. Another painted the bottom of the box red, and the depth of the box royal blue. The strings were white, red, and navy blue. Many liked this plan of painting the box inside.

Some painted pictures and designs inside of the boxes but this was not successful as the strings didn't show off and the results were a mix-up.

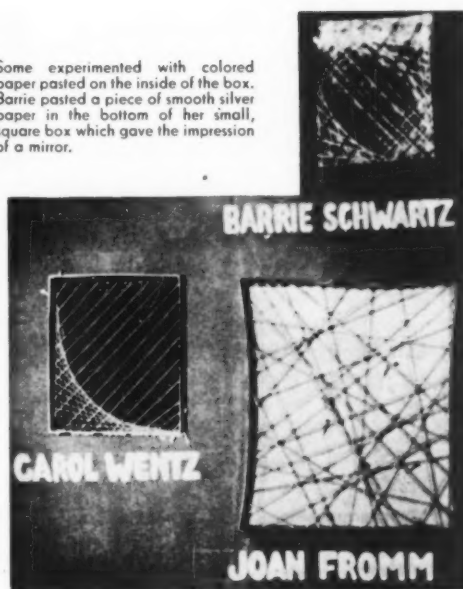
After the string design was completed the outside of the box didn't look neat. Some children painted it. The paint covered the string stitches as well as the cardboard of the box. Others pasted pieces of colored paper on the outside of the box. Very good, sticky paste was needed to make the paper really stick to the string.

We found that boxes 1 inch or $1\frac{1}{2}$ inches deep were prettier than boxes $\frac{1}{2}$ inch deep.



One boy used the string double to make the string lines look wider. Some children used the string single in some places and double in other parts of the design.

Some experimented with colored paper pasted on the inside of the box. Barrie pasted a piece of smooth silver paper in the bottom of her small, square box which gave the impression of a mirror.



The children also learned something of the limitations of these materials when Richard, who is seen below, bent a thin gray cardboard and stretched his strings until he had bent it too many times and the fragile cardboard collapsed.



CREATIVE HISTORIC DESIGN

DR. ELIZABETH SASSER
TEXAS TECHNOLOGICAL COLLEGE

A head of Christ and, below,
a head of the Virgin Mary.



THE desired goal in the teaching of art history is sometimes confused with the acquisition of lists of names and dates. This confusion is given credence by students who clutch outlines and blink at masterpiece after masterpiece, flashing by upon the screen. It is to be suspected that there are those who, depending upon their inclination, sleep peacefully or cram down a welter of "greats" without realizing that each canvas or carving is a lively problem in design; that it was highly personal to its creator; that it was excitingly "modern" to the audience before whom it made its first appearance. To capture this sort of understanding is the challenge the teacher faces. Let us hasten to add that the touchstone is not the discarding of facts. Facts form the necessary frame upon which the picture of mankind's contribution to the arts is built. The challenge is that of adding the "why" and the "how" to the "who, when and where."

Enlivening the "how" or, let us say, exploring design and construction, is the purpose of these paragraphs. Design treated only in a theoretical and abstract way will be rapidly forgotten. Talking and looking must be turned into doing. An example of the way in which the past can be discovered in terms of a creative design in the present is illustrated by a project given to a class in History of Sculpture.

The class is one taught for students in architecture. The relationship of architecture and sculpture is of enormous importance. It is not enough to sit through lectures stressing the interdependence of the two media, or to hear talk of technique and aesthetics. The Romanesque church front will not come alive in the young cities of the Texas



A feeling for form and texture can produce remarkable paper sculpture qualities.



Panhandle unless something of the problems of the carvers in stone who worked at Vezelay and Autun is experienced.

Because the Southwest possesses a native form of sculpture, capturing the fervor of Romanesque carving, the Santos figures are studied by means of sketches, reading, and, when possible, at firsthand observation. This done, the creative problem is to construct a head of Christ, the Virgin, or a Saint. Cut paper is the medium chosen. It does not involve expensive or elaborate equipment and is easily malleable. The chance is given to experiment with planes, with textures, which a variety of cutting methods afford; but the project has another value—it is an opportunity to give form to a spiritual conception. Without exception the results, done entirely outside of class and in the students' free time, possess a sensitivity to a degree far beyond that which might be expected. More is learned by facing some of the problems of the mediaeval workman than could be even touched by the usual method of slides and note-taking, used without creative expression.

Although the problem described is given at the college level, the basic premise of art appreciation by creative means is as important in the high school and the elementary schoolroom. A knowledge of art can be given life and vitality through a realization that design is not the product or possession of any one age or ages. An appreciation of art of all times is inherent in that one who will take paper and scissors, paint and canvas, clay or wood, and set to work.

Another head of the Virgin featured metal foil sculpture.

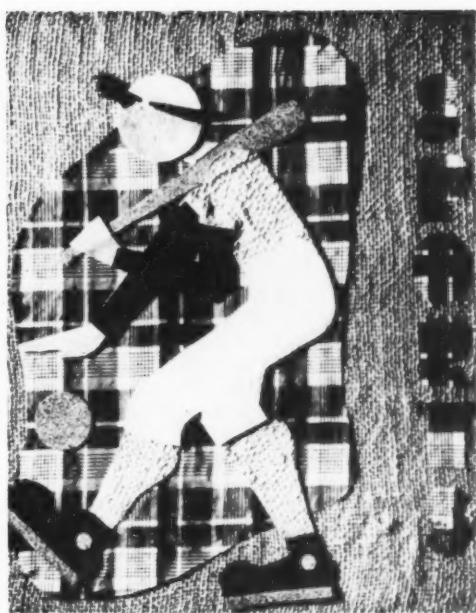
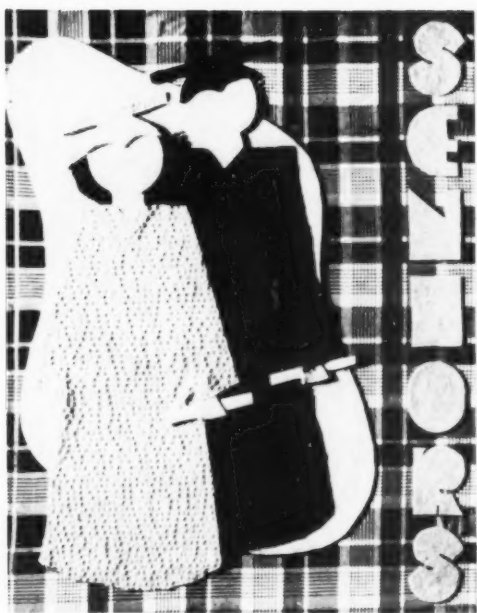


DESIGN FOR THE YEARBOOK

CLARIBEL WARD
GLENSHAW, PENNSYLVANIA

Third-dimensional designs or arrangements featuring textures bring new inspiration to yearbook designing.





AT THE Shaler High School the art department works with the yearbook staff in producing the "Shal-eresque." In order to develop individual design and get away from just line drawings, interesting illustrative effects were achieved with both paper sculpture and fabric collage. The paper sculpture on the opposite page

was a group project wherein the theme of the Arabian Nights predominated and gave unity to the sequence of the designs.

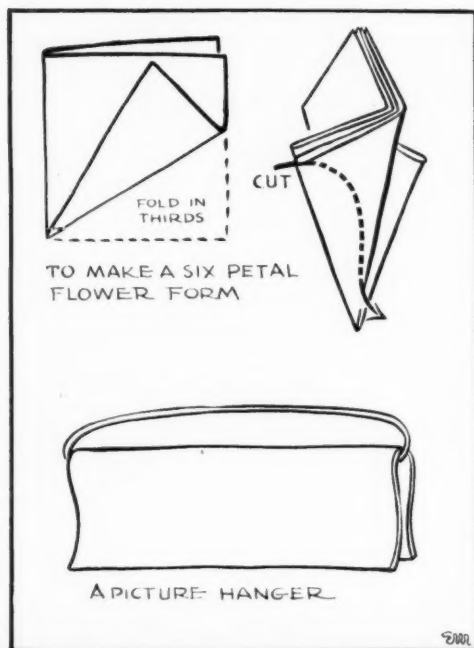
The group of division pages shown above features repetition of pattern and texture which unifies simple blocked figure forms of secondary importance.

DESIGN FORMS OF PAPER AND PASTE

STELLA E. WIDER
LYNCHBURG, VIRGINIA

SOME might call it papier-mâché and the more sophisticated might even add "collage" but the classroom teacher will probably be more interested if this design experience were referred to as old newspapers and paste!

This paper craft is within the reach of anyone and can be enjoyed by all from the primary up. It is inexpensive and materials are readily obtained. Should commercial paste seem expensive for a large group, ordinary flour paste works as well. For young children it works better as it is not quite so sticky. Older children, when told how to make paste, will be glad to bring small jars of it from home. On the average, the proportions of one cup of flour to three cups of COLD water does very well. This mixture must be allowed to stand about fifteen minutes or until the flour is dissolved. Then it should be cooked over a very low fire and stirred constantly until it begins to look transparent. Should it prove too thick, add hot water to avoid lumps. It should be used at once, but will keep in a refrigerator for several days without becoming sour. A lump of powdered alum will help to preserve it; a few drops of oil of cloves is also a good preservative.



An easy paper and paste craft experiment might be a wall hanging. Any fairly heavy paper, cardboard, or old poster board may form the mounting board. Older pupils could cover pieces of cardboard boxes and produce a really finished product. An interesting semblance of a frame may be made by covering a piece of heavy cord or rope with paper or cloth to harmonize with the ensemble. In either case, the back of the board should be covered to prevent warping and to make a more finished product. The mount should be thoroughly dry before adding the decor. Double mounting in different values, or opposite colors, may be used on the background, particularly if one wishes to help carry out some color scheme in room decoration. Having pupils consider color schemes in the home is a needed contribution to art training.

For the paper craft design, cut three or four sheets of newspaper to, say, nine by twelve inches. Cover one of these pieces of paper with a smooth layer of paste. Lay a second paper over it, and press the two together firmly. It is a good idea to use a buffer of some kind; an old flat-iron is good. Apply a third paper in the same way. A fourth paper is not necessary unless the design is to be very large or is to have a heavy look. Three layers are usually sufficient. All pieces should adhere well to have ideal modeling material.

(Continued on page 7-a)

CLOISONAL DESIGN

VERA ARNOLD
SPECIAL LECTURER
UNIVERSITY OF
SOUTHERN CALIFORNIA



The wire lines of the design are held in place with a prepared glue.



The examples illustrating this article were made by the Occupational Therapy Department at the University of Southern California.

The areas between the wires are filled by using a toothpick or small brush to manipulate the heavy paint.

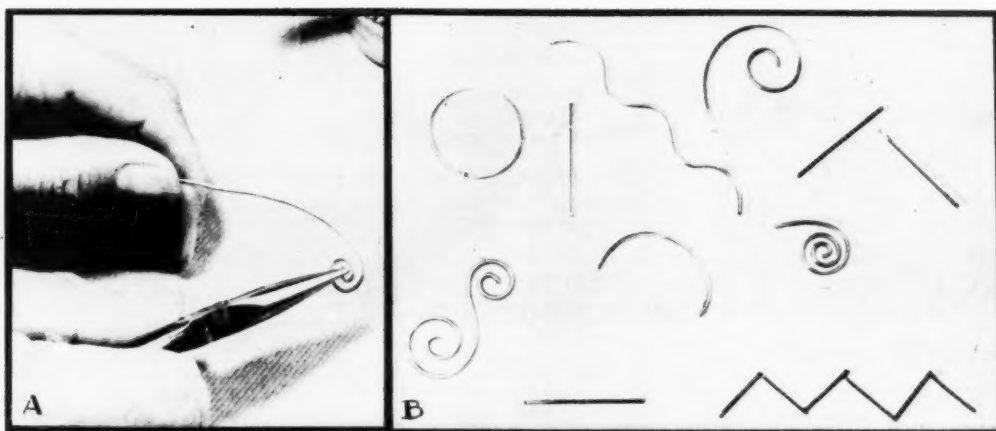
Wire, metal, wood, and paint are the mediums of this exciting decorative craft which lends itself so readily to jewelry and enamel-type decoration.

MANY advances have been made through the development of new materials and through new uses of already existing ones. For example, the development of laminated wood gave rise to otherwise unknown designs in furniture and building interiors. It was probably not intended that laminated woods would take the place of already existing material but rather expand structural changes through the use of a new material.

In another field of art a similar development has been taking place. One of these is the development of a new

medium that allows the designer the freedom of sensitive flow of line in wire placed on wood, metal, and any number of materials where soldering or the use of heat in any way would be neither feasible nor possible. Not intending to imitate nor simulate any already existing technique, this new paint hardens like stone and, when used in conjunction with wire, the wire design appears inlaid. See the accompanying illustrations.

Because of the hard-wearing quality of this paint it is readily adapted to the making of jewelry. The equipment need not be expensive and little is required. The process is simple enough for a child to understand, yet versatile enough to allow great freedom of expression for the creative artist. The name given to this new technique is "cloisonal painting." The entire worth of cloisonal painting is only in proportion to the artistry that makes any painting worthwhile. The same principles and ele-



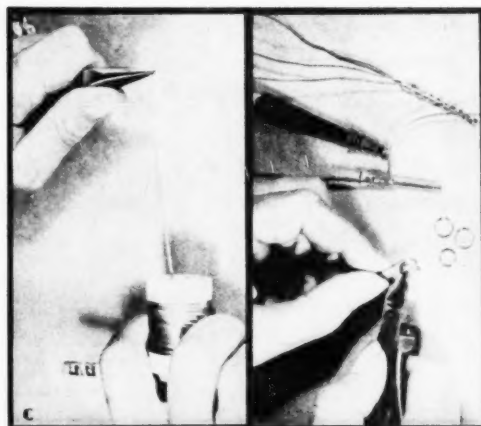
ments of art persist. No doubt the same controversies will attend. Every original thought or practice departing from common acceptance is liable to such a baptism.

With the increasing shortages of metal and strategic materials, discarded objects such as women's compacts, lighters, link bracelets, link belts, brooches, pendants, and other articles of personal adornment may be the basis for rich design experience. Whatever the form, it can be a challenge to fill that space pleasingly. The wearing quality of cloisonnal paint is exceptionally durable. The user has full control over a wide range of color and texture.

The natural flex of wire lends itself admirably to sensitive curves. Anyone who can bend a piece of wire with a pair of needle-nose pliers as illustrated can also make the various "wire lines" as shown in Illustration A. Wire may be twisted in the same manner as crepe paper. Twist the wire by doubling it over a pencil and run the two wires through a spool, holding the two loose ends with pliers and turning the pencil. See Illustration C. Long strands of twisted wire may be accomplished in a few moments.

In this technique, wherever one wire crosses over another, as in twisted wire, it should be flattened by tapping the wire on a piece of hardwood or a piece of smooth metal with a small hammer to the thickness of a single wire. All wires should be tapped lightly from side to side in order that they may lie flat against the surface of the object they are to decorate.

To make circles, wrap wire around a round object forming a coil. Cut the separate coils apart with a diagonal cutter (see Illustration D). Graduated sizes of circles are made by wrapping the wire on a tapered object such as the sharpened end of a pencil. Tap each section of wire lightly turning it from side to side so that it will lie perfectly flat. With a toothpick dipped in a specially prepared wire glue, put a small amount of glue on the wire section, placing it on the design.



After the design is completed in wire, fill in the areas between the wires with the cloisonnal paint*, applying it either with toothpicks or a small brush, as thick as the wire is deep. When dry, in about 24 hours, the surface is sanded with No. 280 wet-or-dry emery paper dipped in water. From time to time flush the sanding dust from the emery paper by repeated dipping in water to keep it cutting longer. Should shrunken places or bubbles appear, fill in and repeat the sanding process. The final polishing may be done with an ink-eraser or with No. 600 emery paper used dry.

Inexpensive yet charming personalized jewelry can easily be made with this technique. Small pieces of scrap aluminum, No. 20 gauge, are still available at war surplus stores. From these pieces basic forms for pins and pendants can be cut with ordinary tin snips or a jeweler's saw. Dental contour shears are excellent for cutting circles.

*For information regarding this material, write to Vera Arnold, 3830 South Figueroa, Los Angeles 37, California.



Inexpensive yet charming personalized jewelry can be made with "cloisonné" painting. Small scraps of metal or metal objects serve as background for this interesting craft of combined painting and jewelry craft methods.



A circular bird motif by a student in the Occupational Therapy Department at the University of California.



FOLK DESIGN



PRIMITIVE DESIGN

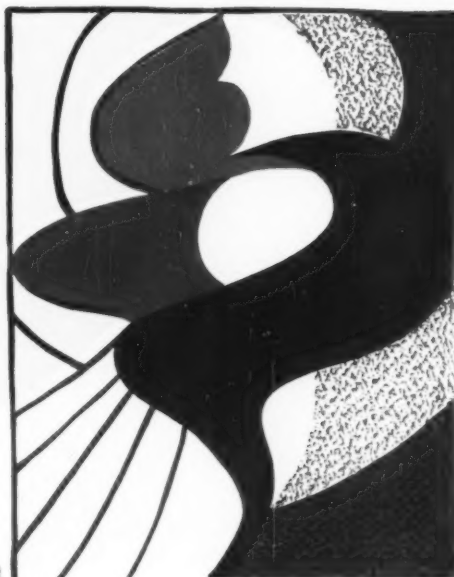


ABSTRACT DESIGN



REPRESENTATIVE DESIGN

As shown in these designs by Vera Arnold, author of the preceding article, "cloisonal" painting allows the designer freedom in color combinations and design styles. Folk design, primitive, creative abstract or representative design motifs are well-suited to this technique.



EM

The above designs were part of a color study made from glass prints by students of Evelyn McConnell of Indianapolis. Above are color harmonies based on the charcoal interpretations shown on the following page. At the upper right are three- and four-color value studies of the same motif, while below are two final designs derived from the glass print harmony and value experiment.



At left and above are charcoal studies which were simplifications of the original glass prints with added textural effects. The final color designs on the preceding page were the outcome of these interpretations.

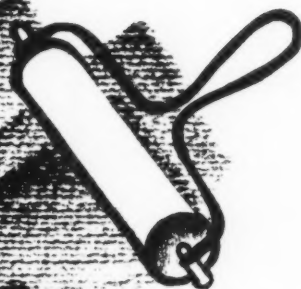


Here are two of the original prints, just as they were pulled from the glass.



The above is an original glass print which has had sections accented and textured with opaque paint.

INTERPRETING DESIGN WITH MEDIA



A NEW APPROACH TO COLOR

EVELYN McCONNELL
INDIANAPOLIS, INDIANA

Photographs by Joe Kassler and Jerry Kerkhof

THE Art II Class at George Washington High School tried a new approach to color. Color—that subject which is so definitely alive and vibrant—should have personal meaning to the student and should be a growing process. We wanted to experience the thrill of creating designs of third-dimensional effect in color.

Our beginning was rather accidental. As we were completing our work on block printing, one or two of the students began pushing and twirling a brayer over the inked glass in different patterns. Various impressions could be achieved with the glass and printers ink. By pressing a clean sheet of newsprint paper over the glass and rubbing lightly with a clean brayer, back of a spoon, or the fingers, these impressions could be made permanent immediately.

To demonstrate the many possibilities of glass printing, newspapers, brayers, pieces of plate glass, small sticks, cheesecloth, old tubes of oil paint, turpentine, and tubes of colored printers ink were quickly gathered. A brief explanation to the first few students who were ready was all that was necessary. This was something new, exciting, and different. The idea caught like fire.

Essentially, we proceeded as follows: heavy glass, 9 by 12 inches is a convenient size, was placed on newspapers on a desk. A group of two or three students often worked together, saving time and space. Samples of different colors were squeezed on the glass, then with the brayer, colors were blended carefully together. We found that a vigorous rolling of the brayer will produce only a "muddy" color; a careful blending and lifting of the brayer will give a delightful mixture of colors, tones, and shapes. We used cheesecloth to wipe out oil paint for a white accent on the print. For the most part, students seemed to enjoy "jumping" into the process, using fingers and hands to blend colors and coming to the end of each session with oil paint to their elbows. The fact that they were releasing their emotions in a creative manner accounts for the success of our endeavor.

We discovered many things. Different types of paper gave varying results. Cleaning materials provided other variations—a little turpentine swished around on the glass gave another chance for one or more prints. These were obviously more diluted in color but gave excellent texture studies.

Students were now asking such questions as "What color should I use with this shade of green?" and "What do I mix to get tan?" So it was time to seek the answers to some of these questions concerning color theory. At this age when creativity is at a low ebb it is difficult for some students to produce lively, imaginative designs on paper. However, with a dozen glass prints before them the students had something definite to inspire them. Here they could see forms, transparent elements, and interlocking shapes which they had created, even if it were quite by accident.

The students went to work in different ways. Some were able to use the glass print just as it was pulled from the plate—perfect in design and color. Other prints needed improvements or revisions. Some areas were blocked out and sometimes accented lines were added to lead to the center of the design. Collage effects including cut paper, wire, and sponge were added to a few prints. Here was an excellent opportunity to re-emphasize the basic design principles such as balance, line of rhythm, center of interest, and proportion. Some students chose to experiment directly on the glass print with charcoal which could easily be rubbed out. Others took newsprint paper and made small sketches in which they reorganized elements in the original print. A few made composite designs by taking interesting parts from several glass prints. India ink textures and splashes of opaque paint were not forgotten in our effort to unify our designs.

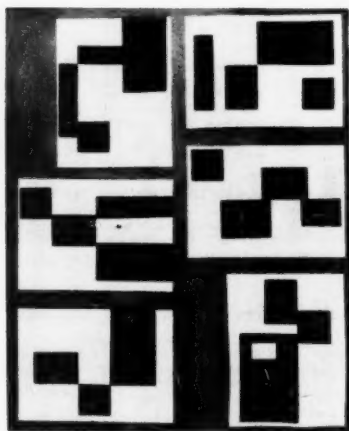
The group began to realize that a stable color harmony could result only from a well-organized value plan where balance and harmony in design areas were carefully thought out in patterns of light and dark. Using charcoal, we made a separate value plan from the selected prints.

The next step was easy. We devised our color harmonies, keeping in mind that wherever we had indicated a dark tone on our value sketch there should be a dark color to insure a well-unified composition. We were not bound by the triad, split complementary, or other set harmonies but branched out, gaining experience in combining colors that were pleasing. We discussed the theory of color and its use in business and home as a need was indicated. Color for us became alive!

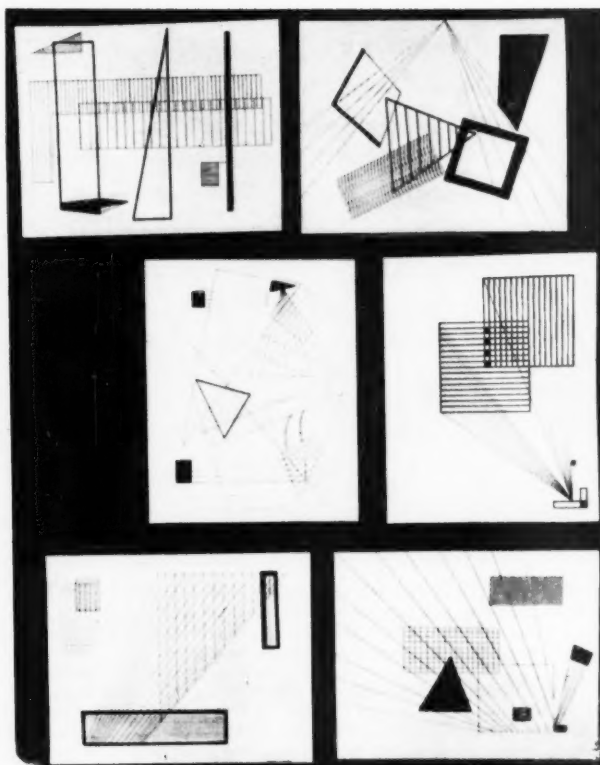
SPACE IN DESIGN

JANE GEHRING
UNIVERSITY HIGH SCHOOL
EUGENE, OREGON

Photographs by the Eugene Vocational School



In the first experiment black paper was cut into several interesting sizes of rectangles which were used for our study of space division.



Above is seen the result of the second experiment involving the addition of transparent design areas.

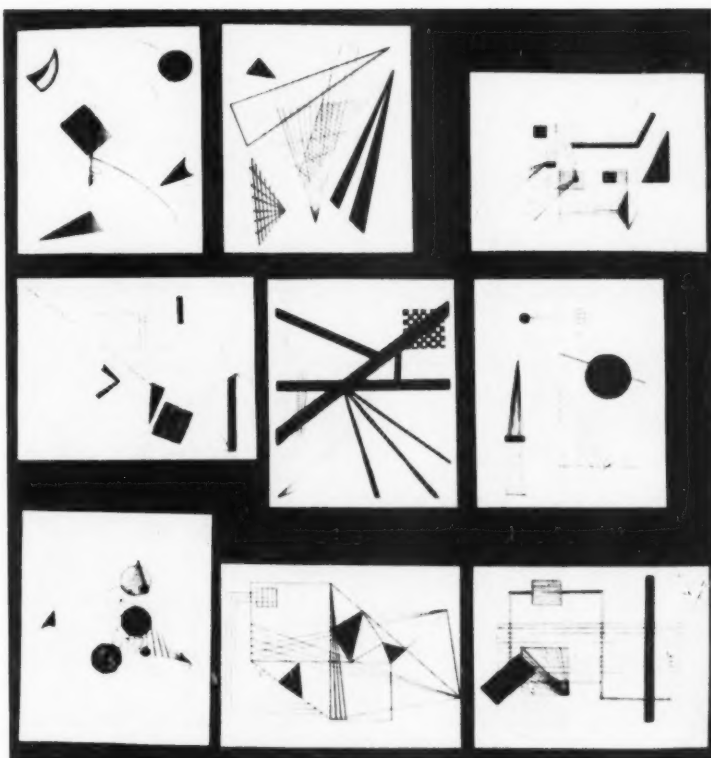
TO RECREATE interest in posters and to combat interruption of other work by our city's annual safety poster contest, we started the year with a study of space—an element of design, the understanding of which is of prime importance to any art problem the high school pupil approaches. Whether it is two-dimensional figure drawing, landscape, textile, or poster design, or if it is a three-dimensional architectural problem, sculpture, or weaving, all require consideration of the element space.

It was apparent that these students' ideas about space were quite vague but with discussion they began to realize how dependent we are upon the vertical space experience resulting from the pull of gravity and upon the horizontal space experience due to the earth's crust. Then other physical facts came into the discussion. Horizontals that are above the earth must be supported by verticals. Size is important in our ideas about objects in space. Because we use ourselves as a referent, things that are larger appear to be closer to us. An observation of objects from the windows and about the classroom led to a discussion of perspective in relation to an idea of space. Then transparency was observed as a medium in spatial representation because windows and screens are in front of what we see, but allow us to see beyond them: From there, it was observed that although one part of a building was hidden

from view, we assumed that it was behind another and not that it did not exist, so we arrived at overlapping planes.

One of the pupils introduced the word "balance" so I knew we should try to understand that word before proceeding. Some of the pupils had experience with weights and fulcrums, but to clarify the conception for everyone, I used the example of the teeter-totter and a heavy person being able to balance a smaller one. "Positive" and "negative" were also added to their vocabularies.

I felt we were now ready for the first problem dealing with space. Each pupil was given two sheets of paper—one white and one black. I explained that the white paper, in this problem, was their negative area and the black paper their positive area. The black paper could be cut into a square and several rectangles to create an interesting space division; they should pay as much attention to the negative areas in relation to the whole space as to the positive areas. All pupils tried a number of arrangements of black on white, sketching on scratch paper those they liked so they would have good ones to choose from before pasting down their final choices. Although they confined themselves to horizontals and verticals, you can see the results were varied.



The third experiment involved creating interesting spatial development with the preliminary solid and transparent forms.

The arrangements of form and space achieved in preliminary study served as the plans for the safety poster designs.

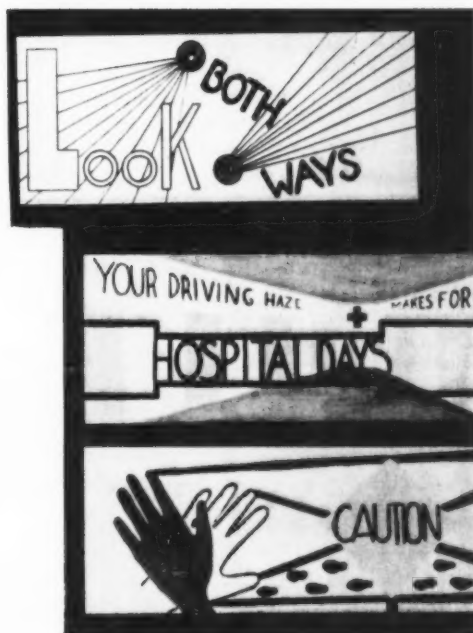
When this problem was completed they studied Mondrian's paintings, advertising layouts in modern magazines, and the architecture of LeCorbusier, Mies van der Rohe, and Frank Lloyd Wright so they could understand what they were doing in relation to practical application of space problems.

The second problem was another two-dimensional space division involving transparent areas with a few solid black areas. Our materials were pen, ink, and rulers; the students did an exceedingly fine job, considering that we did not possess ruling pens.

The third problem was to create an interesting spatial situation on an 8- by 20-inch piece of white paper, using the same elements as problem two. Each pupil made at least four plans on newsprint.

The climax was at hand! Problem four was to use the newsprint sketches, converting them to safety posters. They could add color here. Naturally the colors were, for the most part, yellow, green, and red. Some of their transparent areas became sections for lettering; the solid areas quite frequently became safety signs. They couldn't resort to a figure in the center and lettering on the top and bottom—their plans were before them and they had to integrate the lettering and idea into a "whole" design. One of the pupils said, "You know, I was looking at some signs around town and I think our posters are better looking than lots of them."

Another replied, "Yes, they really look professional."





In all three illustrations the student was required to develop form-movements from the center of the lower border of the design area.

WITH BOTH HANDS AND CHALK

MARIA K. GERSTMAN
MARION, IOWA

NATURE seems to show a preference for designs of formal balance, as her various creations in plant and animal life demonstrate. Man, too, shows a preference for designs of formal balance wherever he wishes to dramatically stress an issue by expressing the same forming idea, twice. The symmetrical parts of a doorway, the matching structures of most public buildings, the spires of a cathedral, illustrate this.

Because of the requirements of our present civilization, only one of our two hands receives special training. And, since the movements of our right hand are directed by the thinking power of the left side of our brain, and the movements of our left hand by the thinking power of the right side of our brain, we are giving special training to only part of our thinking mechanism as well.

It is understandable, therefore, that cooperative movements—or matching movements—of both hands are helpful in relieving tension and nervous strain.

When both hands are moved in unison to achieve a design, a strong, dramatic effect is created. Since in

working thus the child can primarily concentrate on composition—because the more or less symmetrical sides balance each other—he is able to transmit his forming idea to his design, thereby becoming aware of the first requirement of ornamental planning.

Drawing with the unskilled hand, together with the skilled one, is not quite as difficult as it would seem. Like the singer who can carry a tune will strengthen the efforts of the hesitant, so the identical movements of the trained hand will strengthen and smoothen the movements of the other.

For a simple approach to the project, the art teacher may: **1—Limit the Field of Exploration** by setting down definite requirements for the design. He may ask, for instance, that form movements shall develop from the vertical center line of the design field—or from the corners, or from upper and lower border, or from the sides, or from any other specified location in both halves of the design field. Such a requirement still leaves room for individual initiative but simplifies the selective task. The illustrated designs show how completely different designs can be developed from the same forming idea.

The main issue discussed, the art teacher may: **2—Explain the General Rules** to be adopted. One of these rules maintains that provided space be filled entirely by the design and that background be made part of it. A second rule requires that one color dominate the

others so that a clear design may result. And a third rule specifies that any of the painted forms have definite limitations.

When the children are ready for action the art teacher may: **3—Supply His Students with the Means for Expression.** Crayon-type chalks which do not rub off as easily as chalk, are selected of equal size and color—a splendid opportunity to use up those broken pieces!—and rubbed upon sandpaper to achieve equally slanting ends. Construction paper—white, black, or colored—might be firmly attached to a drawing board with gummed tape because the two-handed action requires fixation.



Easels may be used to advantage, if available. A vertical center line is drawn—or only marked on upper and lower border—to assist the eye in a fair division of the designing field.

It is a good idea to have the child first try each hand separately to use the chalk. He will soon find that if he applies pressure upon one of the crayon's edges he may influence the appearance of a form by creating sharp edges on one side and softly blended color values on the other. The child will take advantage of such means of expression as he becomes increasingly absorbed in his work.

The ensuing original designs, because of their simplicity and balanced composition, are ideally suited for block printing and stencil pointing on linen. Thus, they are enriched with the detail supplied by the texture of the material. Applied to the cover of a book, or to a table mat, the design may be put to practical use.

In this manner a forceful and refreshing method of designing—permitting strongly motivated, two-handed composition—will help the child to recognize the relationship between a fundamental idea and its resulting design!

Left: Space was to be filled entirely with form elements of definite limitations. The choice of colors was limited to three, with one color dominating the others.

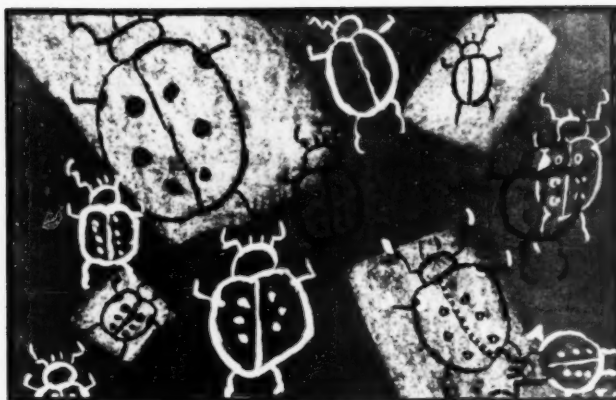
Large enough pieces of black or white construction paper were used to permit free movements of both hands; yet not so large that the eyes could not easily survey the area without shifting. Chalk-type crayons were the medium.



FREE DESIGN IN TOKYO

Chalk strokes designated the space-breaking in this experiment.

KEITH WALLACE
ART SUPERVISOR
NARIMASU ELEMENTARY
TOKYO AMERICAN
SCHOOL, JAPAN



WHEN we teach design in our elementary school, we frequently place emphasis on free rather than formal effects. Those students who ordinarily feel incompetent in art often find in this type of problem that they are inventive and produce results surprising to themselves. For this kind of design lesson we frequently take subjects they have been studying in natural science, both because of the richness in motifs and because this tie-in with their studies is enjoyable to the students. Recently in one of our design lessons we used insects for our subject.

As an introduction I showed the class Japanese wood-block prints of dragonflies and mosquitoes. The second step was for each child to choose an insect, then make several drawings of this insect from different angles. For some of these insects it was necessary to use reference books.

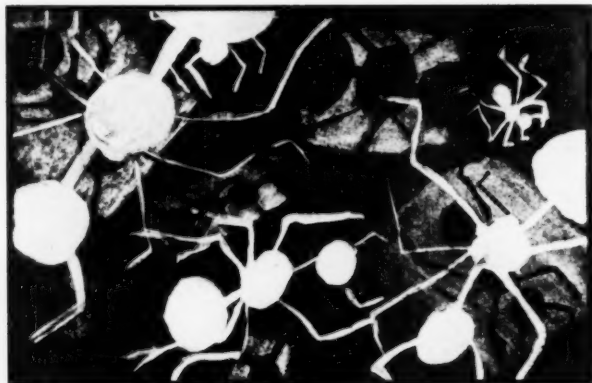
When the children were ready to make the designs, they chose from a collection of dark-colored construction paper 12 by 18 inches, and colored chalk. The only instruction was to choose chalk that would show up well and be effective with their paper.

The next step was to paint, with black tempera, insects that the class had practiced. While the black insects should be painted on the chalk areas, they need not be confined to these areas. Also, some of the insects should

be large and others small. When the black paint was dry, white tempera was then used to paint the same insects. The problem here was to complete the design so that it would be balanced both spatially and in terms of color distribution. By making some of the white insects overlap the black ones and some of the shaded areas, it was found that the design was more tied together. Students were also encouraged to find different ways of painting their insects: some might be painted in solid, some outlined, or a combination of both techniques might be used.

At the end of the period we found that we had a wide variety of exciting and sometimes sophisticated designs. One girl had made her beetles all going up in one direction. When it was put on the bulletin board we cut a beetle from black construction paper, bent the legs, and had a large three-dimensional beetle climbing over the edge of the white mat into the picture. Carol made some huge ants; Bill made three tiny spiders on a small chalk area; Pat had his black ants going up and down his page and his white ones marching across.

Finally we looked in the natural-science book for other subjects that we might have used in the same manner. Some suggestions were shrimp, crayfish, lobsters, crabs, and sea shells.



Suggestions for using the chalk were:

Rub the chalk on the side. Do not rub it repetitiously or smooth it in, because if it is too solid the paint will not be absorbed into the paper.

The shaded areas should be rectangular in shape. Rectangles should be of various sizes and direction.

To make the design look continuous, some of the rectangles should go off the paper; however, they should not project beyond all four corners of the design.

There should not be more than five shaded areas, as too many will make the design appear spotty. If the rectangles do not fill the paper sufficiently, they can be enlarged.

VARIATION WITHIN LIMITATIONS IN EGYPT

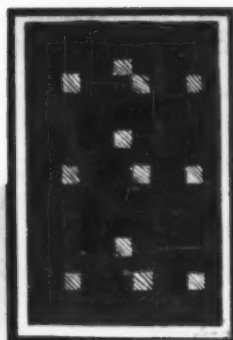
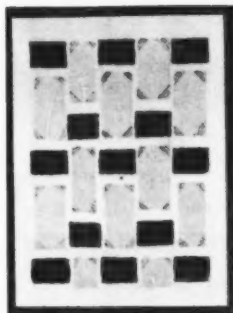
IRMGARD S. CHRISTMAS
CAIRO AMERICAN SCHOOL
MAADI, EGYPT

Students between the ages of twelve and fifteen years need specific challenges in order to grow with art.

WE ARE a small school, but the majority of our children, mostly the children of American parents located for the time being in Egypt, are very interested in drawing. Throughout our elementary school they have constant opportunity to use art materials which develop taste and imagination. The majority of our teachers come from the larger centers of education in the States—and know and understand that free expression is the basis of all art activities in the grade school.

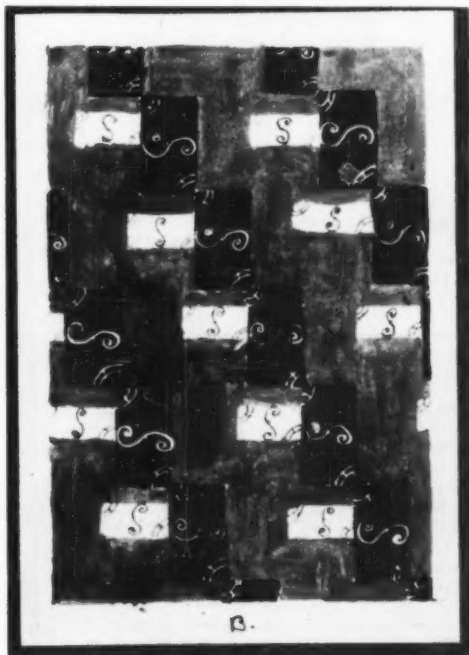
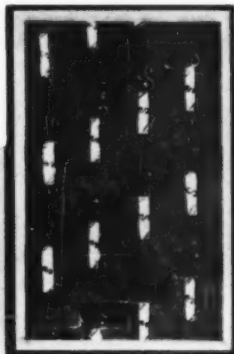
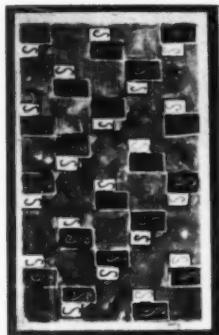
We have found, however, that there is a good deal of discontent among the upper school pupils with free expression techniques which were their pride and joy in the lower school. So it was decided to try bringing the art work of this group more under the articulated control of the student, by presenting a series of design problems. We used simple experiments stressing the relationship between lines and areas. These were first worked out in black and white and similar projects were later done in color.

Just a mere repetition of units has no art value, of course, but it was fun trying for as many variations of the theme as we could make. The discipline of realizing that an art lesson is not necessarily stereotyped because it has



set limitations gave the boys and girls of the upper school a stronger sense of responsibility and a new stimulation toward the ultimate purpose of art. The climactic challenge came when we discovered that each one could make his own rules and set his own pattern—and so our art department was definitely rescued from a momentary decline.

The work illustrated here is that of several individuals, their ages ranging from twelve years through fifteen years.



RUBBED CRAYON

"A means of stimulating design interest with young students"

JESSIE TODD
LABORATORY SCHOOL
UNIVERSITY OF CHICAGO



AT ABOVE right we see Mary rubbing over the ladies she cut from manila drawing paper. She is using newsprint for her design. Notice that she is using a peeled crayon. You can tell that the crayon is not very short because all of her fingers are on the crayon as she pushes it across the paper and holds the paper with her other hand. The design result is better if the peeled crayon is not too short.

Connie, next to Mary, is adding arms to her girls. Notice how relaxed she looks. This is good work for a warm day.

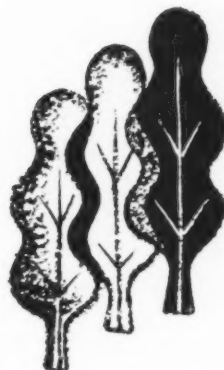
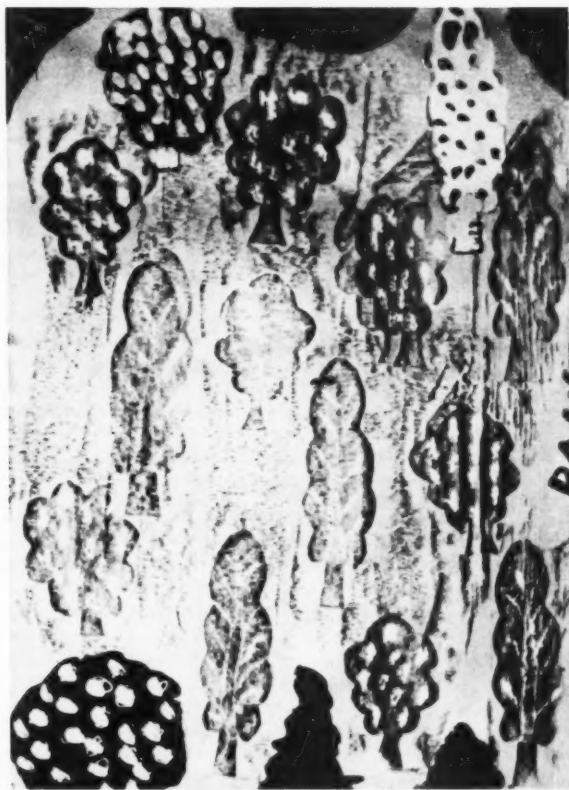
At right, Carol of grade six made her design and painted some white on the girls' sweaters, adding black to some of them. Now she adds more white. She drew a girl in pencil on manila drawing paper and placed three more pieces of paper under the one with the drawing on it, cutting all four papers at one time. She rubbed over the four girls which look dark in the design. Then she drew around the cut shapes of the girls to make her line designs which are seen among the rubbed figures.



Paul, seen at right, plays with his rubbed tree pattern and adds black at the top and bottom.



David, grade five, cut four trees at one time and rubbed over them. Then he painted more trees freehand. The white and black paint give accents to the design.



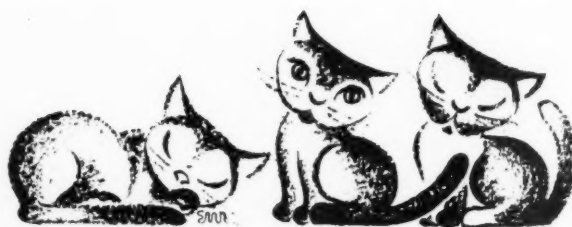
The children enjoyed "Rubbed Design" very much. Since the work was done quickly, each child could make four or five designs in one class period. This is a valuable technique for it gives every child the opportunity to create one design after another.

Appreciation is hard to measure. We can be reasonably sure that the children who made these designs will be more observing when they see interesting repeat design in textiles at home and in the stores.

CHILD FANCY

THE BEGINNING OF DESIGN

ANNA DUNSER
ART DIRECTOR
MAPLEWOOD, MISSOURI



"I thought my first graders had little imagination until I played with them in the yard one day and asked them to pretend that each had a kitten. They stroked their kittens lovingly. When it was time to go back to the classroom I asked them to leave their kittens outdoors. But do you know, every one of those children took their kittens with them and put them in their desks."

—A First Grade Teacher

ART is a wide field and a good one for encouraging the use of imagination. Children have strange, weird, and beautiful fancies in their pictures. The teacher often gives assignments to bring out their fancies. She may suggest drawings of things never seen on land or sea and when children understand that they are to use their imagination they do not hesitate to give their opinions through art materials.

Fairies are a good subject for small children. "Make a picture of a fairy as you think a fairy looks," says the teacher, after some discussion of fairies in general; and the lesson need not end with figures, for the children like to picture fairy houses, trees and flowers, and even fairy animals. The child continues to build more and more fanciful pictures. The paint may be mixed to provide unusual blues, pinks, mauves, orchids, turquoise, and cream. If the teacher feels that she cannot mix such colors, just adding white to any of the colors will give an enticing assortment.

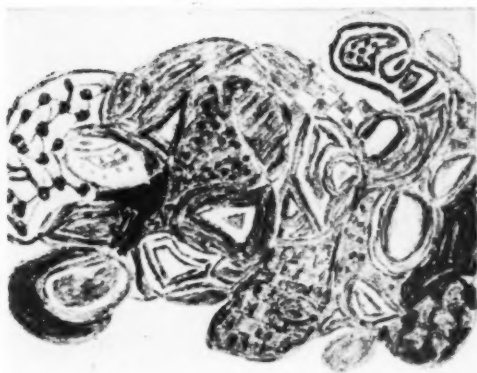
An enterprising second grade teacher tells the children she will bring her fairy into the room. She steps into the hall and returns, pretending her fairy is standing on her hand, and describes him in detail. Then, with an upward swing of her arm she lets the fairy fly away. The children draw the teacher's fairy as she described it or they draw their own little fairy as they like it to be.

Children a little older—eight, nine, or ten years old—like to draw imaginary creatures. If the children have

become tense in their drawing, encourage them to swing the whole arm quickly, draw a funny animal or person as big as the page, then finish the work more slowly and carefully. The big, quick sweep of the arm produces smooth curves and swinging lines. When the objects drawn are not naturalistic, the children will swing without the fear that they will not look right.

Another method to help children use imagination and draw freely is to use the side of a short piece of crayon with the paper removed. The big masses are put in with the flat crayons and accents are made with the crayon point. Finger paints, too, encourage fanciful compositions in which quite often nobody but the artist knows the meaning. Weird pictures in finger paints, in paint, or in crayon may help the children overcome some worry.

Children twelve years old or older like to use their imagination on prehistoric monsters or "shapes of things to come." They like to plan the machines and buildings of the future. Things fanciful are not confined to two-dimensional art. Pupils invent in paper, cardboard, wood, and clay. A boy with a hammer, saw, and a few nails can build ships, airplanes, and buildings of new design and as long as he is inventive, which means using his imagination, he is growing in power to do things. But if he is given definite instructions and directions to saw on the line, nail where told, and produce something that Mother or Dad can use, he has left the realm of art and the realm



of education. He is merely a worker without imagination and he doesn't need to be in school to be that.

Paper sculpture is another source of much original and fanciful creative work in three dimensions. The children may begin with two sheets of paper of contrasting colors—one dark and one light. A sixth grade teacher asked the children to cut large circles from one of the pieces, then suggested that the paper from which the circle was cut be used for the first experiment. John twisted his red paper in various ways to see how it would look on the white sheet. He found that he could pull the pointed end of the red paper through the opening and when he found an interesting shape he stapled it to the white paper. Then he stapled his red circle to the upstanding red paper. Paper

favors for parties, decorations for tables, flowers for lapel pins could be made. Larger compositions are used for posters, window decorations, and Christmas trees.

Every teacher will think of material suitable and available to her particular group of pupils and give them opportunity to experiment. She should not hesitate because she herself cannot foresee the end result. If she had clearly in mind how she wanted the creations to look, there would be little chance for the children to use their own imagination.

The purpose is to keep the children using and exercising their natural gift of invention in the primary and through the intermediate grades right into high school.



David discovered the fascinating motif which can be made by holding a short length of crayon at the center and turning it both directions. In the crayon drawing below he used this motif for leaf texture.



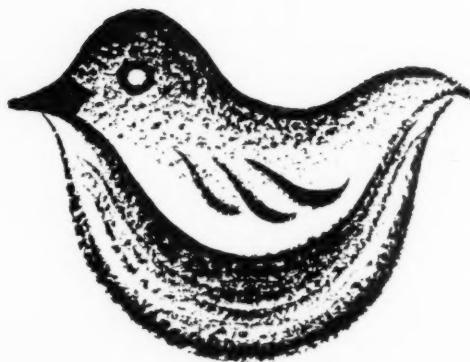
SPRING IN DESIGN

JESSIE TODD
LABORATORY SCHOOL
UNIVERSITY OF CHICAGO



The simple forms of a child's limited conception make him a natural designer. Notice Kaye Yum's direct and original expression of a bird on a nest.

Kaye Yum paints a very large branch which filled a third of the foreground of the mural. On the branch you see a bird on her nest. This bird, being in the foreground, was larger than any house on the mural. Children do charming things as they plan. This large mother bird on the big branch is a symbol of spring. The light spots you see on the branch are pink blossoms. The other children particularly liked what Kaye painted because they had not thought of making a branch like that.



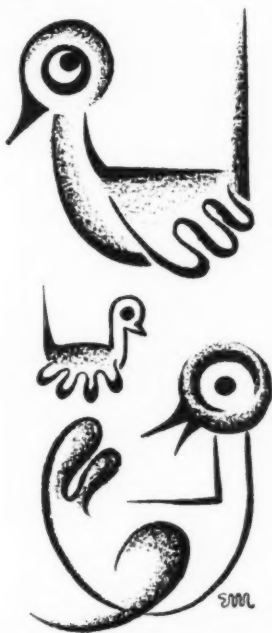


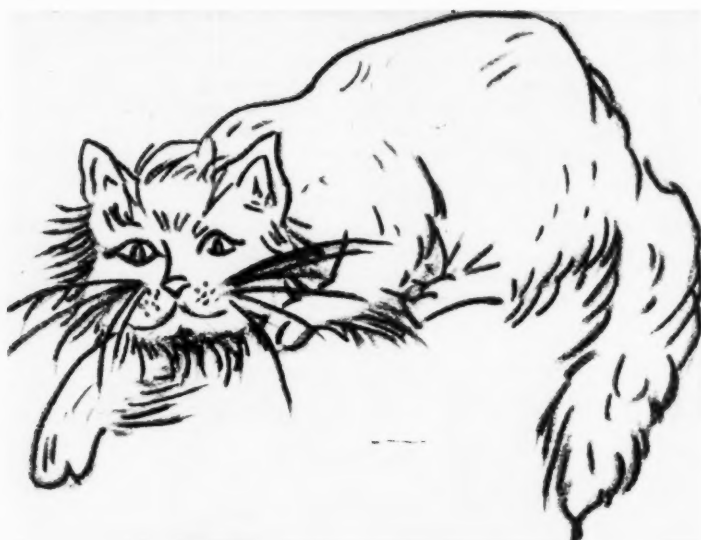
It was spring and the double doors of the library were swung open for most of the day. To look out on a dark, gray wall, the children thought, was rather gloomy, so the teacher said, "Let's try this. Each use a piece of colored paper and quickly add just enough detail to make the house interesting. Cut the house out of the colored paper and paste it on the big wrapping paper hung on wires at the front of the room." Each child pasted his wherever he wished. To make the trees they took light green or dark green paper, quickly spattered blossoms here and there, then cut out a green tree form and pasted it on the mural.

During the next class period, as seen at left, the big mural was laid on the floor. The spaces between the houses and trees were painted. The lake was added, and the sky. The mural adds color to the wall. The children had fun making it.



Look at the top and bottom of the picture at right and you will find two small but fascinating expressions of bird forms in the scene. They suggest many design variations.





From the source file on Animals, each student in the art class at Escondido Union High School selected the animal of his own choice for his design study. Then each made an original drawing with suitable backgrounds, using leaf forms, rocks, branches, hills, or other elements as he desired, trying for limited detail and simple forms.

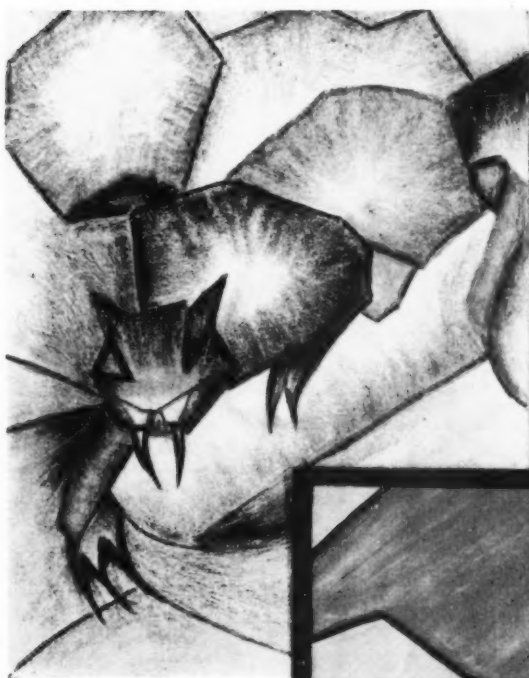
ABSTRACT ANIMALS

EVELYN SURFACE
ESCONDIDO, CALIFORNIA

TO ABSTRACT the drawing, they eliminated many of the curved lines in favor of straight ones, letting them meet at various angles. Exaggeration of the animals' bodies furthered the design. Such details as claws, ears, and tails simply became smaller abstract forms. The large parts of the body were studied for interesting spaces which would lend large, medium, and small areas to the space-breaking of the design. The backgrounds were treated in the same way.

A blunt, flat crayon was used to make a wide, sharply shaded line which emphasized the pattern and unity of the design.





The illustration at left shows one of the designs which was worked in full color with wax crayon. Color study was introduced by choosing either warm or cool color schemes for the animals, with backgrounds of the opposite side of the color wheel. We found that when the crayon was held flat, using the shading from the inner edge of each form, the effect was most satisfactory.

To further this study some used the original line drawing on a larger, better quality paper and rendered their designs in flat color areas with tempera outlined with black. We mixed our paint on small pieces of scrap glass and colors were passed from one student to another, thus keeping waste to a minimum. Each area of the designs was painted a different color which gave good practice in mixing. By stopping to discuss the effect of one color used next to another, these students became conscious of color relation and the optical effect of one color next to another, or juxtaposition of color.





WITHOUT A NEEDLE

MARY C. KING
DIRECTING TEACHER
NOSS LABORATORY SCHOOL

ROBERT J. CRONAUER
ART SUPERVISOR
CALIFORNIA STATE TEACHERS COLLEGE
CALIFORNIA, PENNSYLVANIA

GRANDMOTHER TIPPY-TOE lost her needle and couldn't sew: What Grandmother didn't know was that she could have made a lovely sampler without her needle if she had only thought of crayon stitching.

The discovery of crayon stitching was a real find for our nine-year-olds in the fourth grade. It all began when we were admiring the colorful designs we had placed on the bulletin board. These designs were planned with soft white chalk on 9- by 12-inch manila paper and colored with crayons from our scrap box.

"Linda's design is not like the others," remarked Charles. Linda had used an up-and-down stroke that looked like needlework. Her flower-like design looked as if it had been stitched with bright red and yellow yarn. The children called it crayon stitching and asked to make one like it.

The lesson that followed was exciting. Enthusiastic children kept repeating, "Push, pull" and exclaiming, "It's like handwriting!" The room hummed with the rhythmic, "Stitch, stitch." There were heavy, stiff designs and light, lacy designs—all radiantly beautiful.

The idea expanded. As we talked of the beauty of autumn, of the variety of color on the campus, Sandra suggested that we stitch an autumn scene.

Again my student teachers and I saw little fingers expressing in creative art, either a strong feeling for color in each bold stroke or a reverence for beauty in light, delicate tones. In each scene there was sharpness and vividness in their jewel-like effects.

Wet chalk was our next medium. The children looked on while we showed Marlene how to wet an 18- by 24-inch sheet of manila and do a scene similar to her small crayon-stitched scene. The brilliance of colored chalk resembled rich embroidery—each scene filled with consistent rhythm.

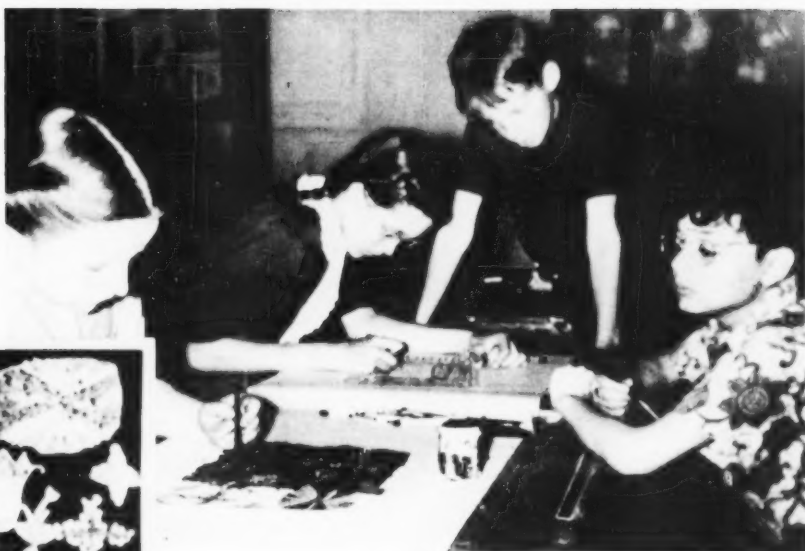
"Why do you like this work?"

Billy answered, "Because they turned out so nice!"

Steven said, "It was so much fun making them!"

"It's the way you feel inside when you stitch them," whispered Melvin.

A small idea, like a tiny flame, had grown into glowing group enthusiasm. This new growth in confidence has made all of us ready and anxious for a new art experience—with or without a needle.



JUST LIKE EMBROIDERY

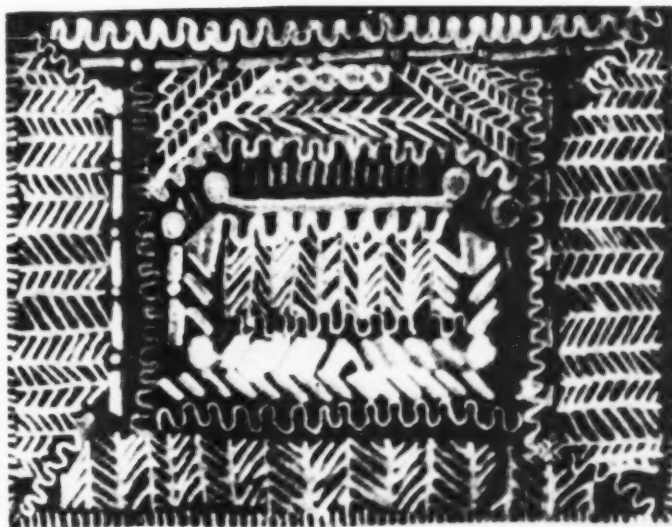
JESSIE TODD
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IT'S LIKE magic when the black paint rolls off the colored crayon spots and lines. Mike and Elliot have made designs of their own but they are attracted to Mary Lou and Evelyn as they work on their designs. Mike watches Mary Lou for he admires her designs most of all. "How can she get them to look just like threads? And she does it so fast!" Elliot likes Evelyn's. He likes to see the black paint roll off the colored crayon areas. Evelyn presses hard on her crayon lines and does the work carefully. When the black tempera paint is laid over her colors, the pattern comes out very clear.

The children tried painting with blue and green tempera over the crayon designs but they liked the effect of the black paint best. So the fascination soon became that of making different patterns which looked like embroidery on black velvet.

They called their exhibit of this work "Like Embroidery." In the sign announcing the exhibit the word "Like" was yellow and the word "Embroidery" was yellow-green. As many of the designs had yellow and green in them, the sign harmonized in color. Each child's name was written on the mount under his design. A third grader's work was next to a sixth grader's, a fifth grader's next to a fourth or a sixth grader's—wherever the color seemed to be best.

The children were fascinated. As they worked they decided that the best results came about when the design was not too empty. Some made several in a hurry because they were so eager to cover the crayon lines with the black paint. Then they noticed that the children who spent more time had, better results.





MORE STRING DESIGNS

ELIZABETH ROCHE
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WE USED the string method of approach to stimulate interest in dynamic design among the pupils at Sheridan Junior High School. The surprise element and the challenge of trying to develop something artistic from a random outline produced a considerable amount of enthusiasm.

The string was dropped on the paper and adjustments were made to improve the line and spacing. When the pupil was satisfied with his design, he traced the position of the string with a light pencil line. He studied the result, alternating each of the four edges at the top to see which position promised the best result. In some instances it was necessary to add or take away a line or two, but such changes were kept to a minimum.

Fascinating animals, fish, clowns, and many other objects were discovered and each pupil colored his design in the manner he felt best suited to the subject. Some shaded theirs, others used various textures, and still others combined shades with textures. We used crayons but show card colors could also be effective.



DESIGN FORMS OF PAPER AND PASTE

(Continued from page 340)

While the papers are still damp have some real fun cutting, freehand, a vine or stalk with leaves. Inhibited children will at first be afraid to try without drawing a vine or stalk. Remind them that it is just old newspaper they are cutting, and you will be delightfully surprised at the creative efforts which will result. Once they have overcome their inhibitions, they will thoroughly enjoy being creative, and this creativeness will extend to other media.

When the leaves have been cut, immediately shape them with the fingers. This part of the work fascinates the youngsters. It is so much fun to make a newspaper leaf look as if it is growing! When the final shape is achieved allow it to dry. Use the leftover paper layers for the flower tops, buds, etc.

Here the children may make some shapes for the sake of symmetry. The easiest way to do this is to fold a square of paper into quarters. Then fold over, from the center of the square, one-half of the remaining surface. Turn the rest of the paper back on itself, keeping all folds even, and the paper in triangular form from the center. Cut off the top, toward the "pin point" center, in any curve the fancy dictates. Cut reasonably close to the center, as that gives more play for shaping the petals. This produces a six-petaled form. Place it on the pasted layers and cut around it. The petals may be modeled into all sorts of interesting shapes, real and unreal. When dry, the flowers will retain their forms for good.

A way to make stems for blossoms is to cut strips of newspaper, $\frac{1}{2}$ to $\frac{3}{4}$ inches wide, and cover one side with paste. Roll this pasted paper on a water color brush handle, pasted side outward. Slip this off the handle gently, and bend as you wish the flower to hang.

When the various parts are dry, paint with tempera. Encourage children to think of pleasing color relations. It is a good plan to suggest that pupils observe the many tones of green Mother Nature uses in one plant. It is also a good time to teach them how to produce changes in greens. Add red to make green darker, yellow or blue to change the hue, and white to lighten it. If all colors are not available in tempera, a touch of water color will make interesting changes in color.

Centers of flowers may be made with colored papers or by painting unpasted pieces of newspaper with tempera; pasted, of course, if the centers are to be modeled. Small circles, folded into quarters and fringed toward the center, can be touched with paste and placed in the centers of blooms. When dry, the fringe can be lifted to resemble stamens. Big dots, made with a paper punch, are nice, too.

After the various parts are painted, assemble them on the panel which is to serve as the background. By trying different arrangements much can be learned concerning composition, space relations, and color distribution. When the decision has been reached, apply paste to the back of the pieces where they touch the panel. Use plenty of paste. If the mounting board is lightweight, it may have a tendency to warp. Prevent this by weighting the corners while the design is drying.

Commercial loops or punched holes may be used for hanging, but we liked our hangers: two strips of paper, pasted together, are laid on the table. Then a piece of twine, at least twice as long as the strip, is tied and pasted onto the paper. The paper is then pasted to the back of the panel. (See diagram.) This way of making hangers is a nice bit of knowledge to add to one's store of paper craft helps.

The paper craft panel is only a beginning. There is a number of uses to which this craft may be put—boxes and bowls thus decorated are a novelty; wastepaper baskets may add a touch of color to a drab room. Briefly, paper craft can be used wherever applied relief would be appropriate.



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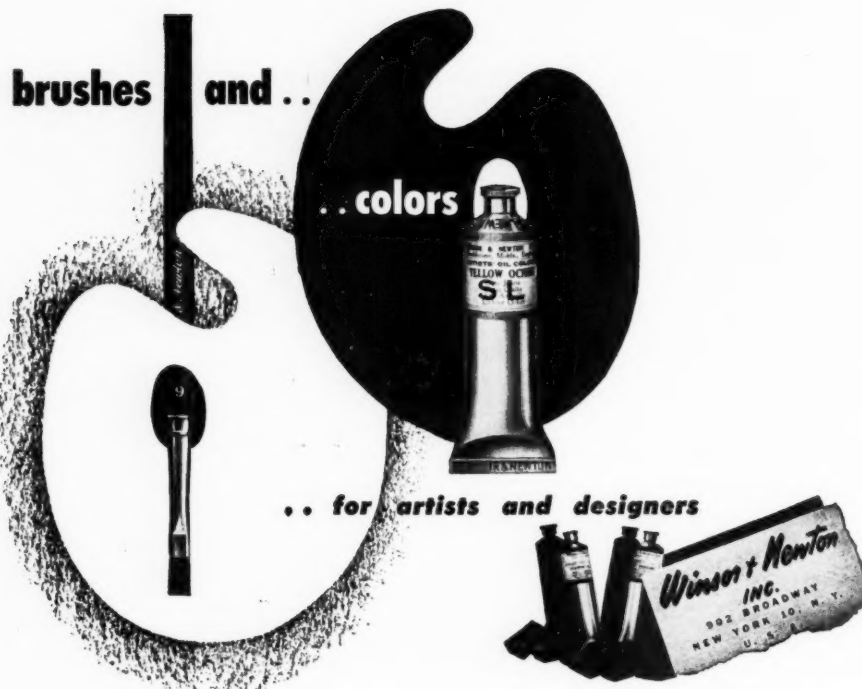
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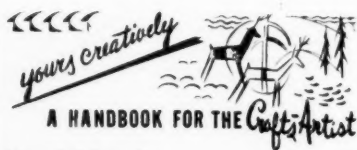
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THE SEARCHLIGHT

(Continued from Cover 2)

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The Tourist Who Is Planning a trip to France this summer will surely enjoy the booklet, "France" in its new edition being offered by the French National Railroads.

The booklet, with charming cover and superb water color reproductions in full color by well-known French artists such as Herve Baille, contains much helpful information on what to see and look for in various regions. It stresses particularly the variety which is found in France. For your copy of this colorful, 24-page booklet, simply write French National Railroads at one of these addresses and ask for a copy of their booklet, "France," 610 Fifth Ave., New York 20, N. Y.; 400 Montgomery St., San Francisco 4, Calif.

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BOOK REVIEWS

(Continued from Cover 2)

Mrs. Cane's pupils and record the development from the creation of childish scrawls to mature, imaginative works of art. Her theories and her methods of dealing with the problems faced by the creative personality, be it child or adult, are amplified by many interesting case histories.

Creative Coloring by Joseph W. Lewis, Jr. Marboro Books, 117 E. 24 St., New York, N.Y., Publisher. 22 pages. Size, 10 by 13 inches. Price, \$1.00.

We can never recall mentioning a coloring book in this column. This book is not a coloring book as such—it is much more, because basically it offers an outlet to better appreciation of color and its application in non-objective design. There are twenty large black and white outlines of non-objective designs which challenge your imagination in the matter of color selection and arrangement. The author intends this book to be used as a point of departure—an inspiration for use in making and coloring your own non-objective designs. And for the most part, the introduction inspires this sort of use. You will find this book, coupled with a lively imagination, offers a rich new source for creative art work in the non-objective.

Hilla Rebay, Director, Museum of Non-Objective Painting, in New York City has a good word to say about this book as it relates to appreciation of non-objective design and color.

"We know that it is a great thing if children learn to color non-objectively rather than objectively inspired lines in forms, as it weans them away from intellectual handicaps of subjects and objects to an intuitive approach and teaches them the balancing of colors, as long as lines are needed to pretend a form."

And it is interesting to note in a letter from Anna Dunser, Director of Art, Maplewood, Missouri to the author, that one of her sixth grade teachers used it to inspire her pupils to make and color their own non-objective designs.

You can buy a copy at the American Handicrafters Store at 12 East 41st St., New York, N.Y., or from the publisher.

Illustrations and Reproduction by John R. Biggs. Pellegrini & Cudahy, Publishers, New York City. 232 pages. Size, 7½ by 10 inches. Price, \$8.50.

This book is intended for two groups of readers: for those who wish to draw effectively for reproduction; and for those art directors, editors, publishers, production managers or advertisers to whom knowledge of the processes of graphic reproduction is a fundamental tool of their work. Working on the thesis that each printing process has beauties of its own which can be used creatively, the author describes the three basic processes—letterpress, intaglio, and surface—and shows how each can be used. The various processes are demonstrated in a series of varied illustrations, reproduced in letterpress, lithography, collotype and rotary photogravure so that each medium can be vividly realized.

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(Continued from page 8-a)

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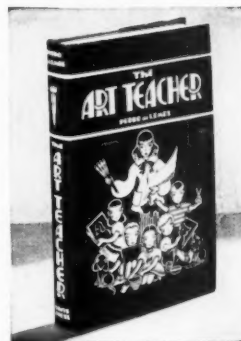
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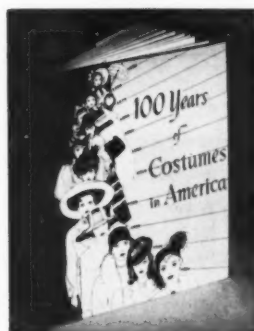
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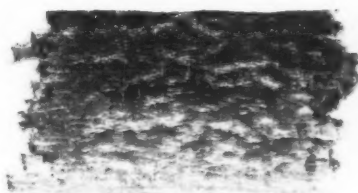
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